

Vogue



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The Berkshires—Greenfield

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NEWPORT

Although Newport's major attractions—the International Yacht Race, the Annual Invitation Tennis Tournament, and the Annual Dog Show—are held later in the summer, there are things to see and do there in July that deserve mention. From July 4 to 8, in the Casino, the Annual Flower Show will be held under the auspices of the Newport Garden Association, the South County Garden Club, and the Newport Horticultural Society. Many owners of large estates in and about Newport will compete in making elaborate and beautiful floral displays. Speaking of these famous estates, many of their gardens will be open to the public on Tuesdays during the summer.

Then there is a very fine professional repertoire company which offers a series of New York successes each evening, except Sundays and Mondays, during the summer. Many notables of the American stage have made their summer appearance at Newport in recent years. The productions are staged in the beautiful Newport Casino Theatre, designed by the late Stanford White.

SPRING LAKE

Spring Lake, that delightful New Jersey seashore resort which offers the unusual combination of wide, sandy beaches and rolling countryside, is again buzzing with smart activities. The first of a series of Débutante Dances at the Essex and Sussex is to take place on Friday evening, July 6, with the Bath Club

Orchestra of Miami Beach supplying the necessary syncopation. Another feature at the Essex and Sussex is the newly decorated "Ship's Bell," a rendezvous with a popularity that is not confined to the cocktail hour.

A major sporting event at Spring Lake will be the Annual Invitation Tennis Tournament at the Bathing and Tennis Club. The tournament is scheduled for the week of Monday, July 9, with some of the country's leading players already entered.

THE BERKSHIRES

The first two weeks of July will find the season in the Berkshires well under way. On Sunday, July 1, the first of a series of Sunday concerts, known as the Temple of Chamber Music, will be given at South Mountain, Pittsfield. At Stockbridge, on the following evening, the Berkshire Playhouse will open for the summer. The Lenox Flower Show on July 11 and the Williamstown Horse Show on July 12 are two other events of great interest to summer visitors.

JUST TO KEEP POSTED

TENNIS: New Hampshire State and White Mountains Championship, Crawford Notch, New Hampshire, starting July 23. Rhode Island Championships, Agawam Hunt Club, Providence, Rhode Island, July 9 to 14.

GOLF: Sweetser Victory Cup tournament, Green Meadow Country Club, Harrison, New York, July 13 and 14.

MASSACHUSETTS (Cont.)

The Berkshires—Pittsfield

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White Mountains—Bretton Woods

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NEW HAMPSHIRE (Cont.)

White Mountains—Jefferson

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White Mountains—Whitefield



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The country of the northern Rio Grande is the land of the Pueblo Indians. Acoma is the favourite pueblo of the school. Northern New Mexico is still essentially Spanish in feeling and folk ways. The task of learning to read and speak Spanish is made easier by virtue of its being the language of the country. Last year saw the beginning of an attempt to realize something of the country in the work in dramatics. A modern play was given in Spanish.

Brownmoor School, aside from its academic training, offers an entirely new background that is frequently important in preparing children for college.

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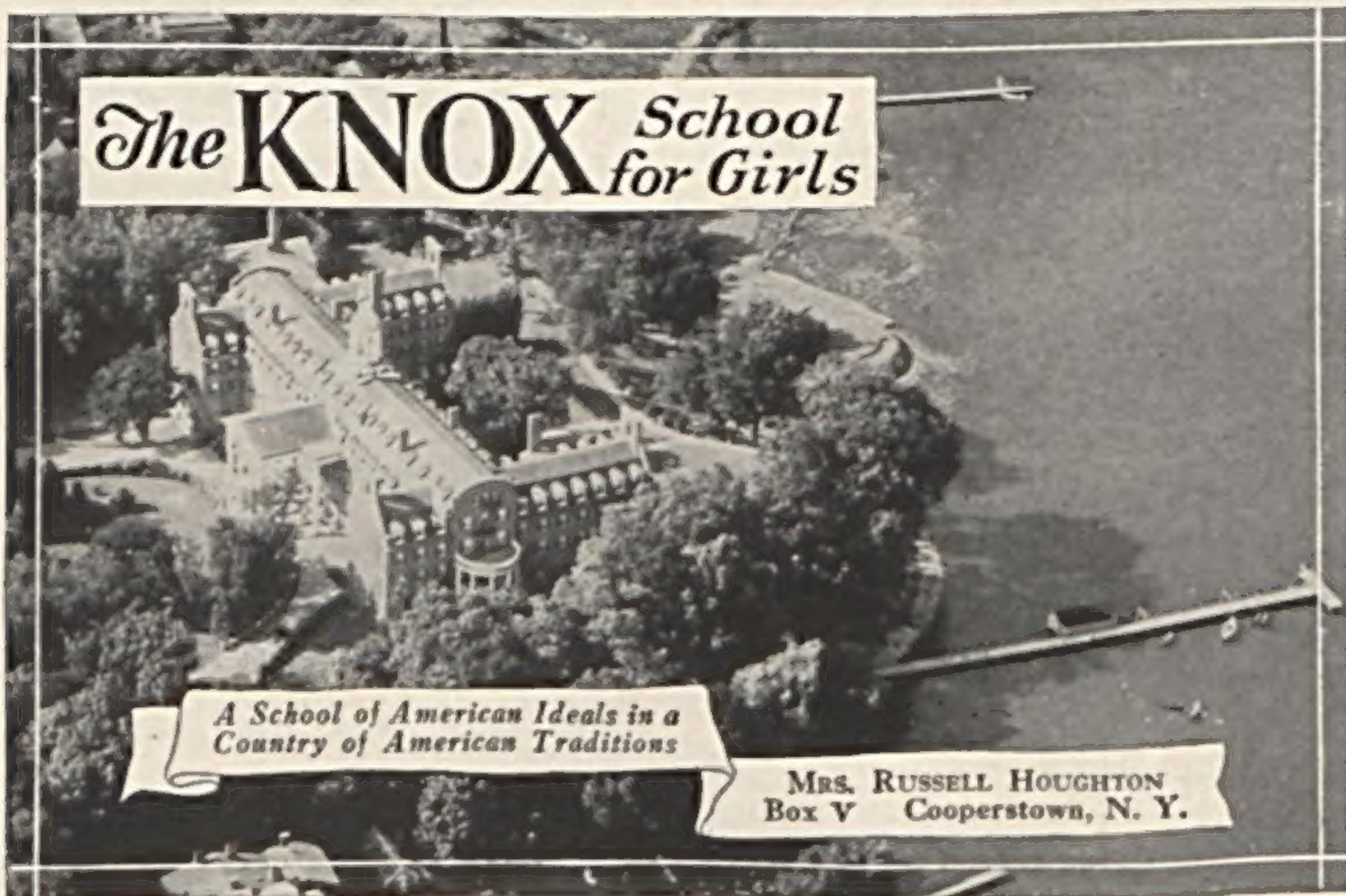
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NEWS...

In the South

Parents interested in having their children educated in the South will be interested in the Graham-Eckes Schools at White Sulphur Springs, West Virginia, and in Daytona Beach, Florida. The summer course at White Sulphur Springs begins on July 5. In addition to general academic work, there is an activity school, featuring supervised games—golf, tennis, archery, swimming, riding. The Old White Art Colony, which is on the grounds, offers many advantages to members of the school. The winter term of the Graham-Eckes School will open on October 15th at Daytona Beach. It has the advantage of being both a boarding and a day school—the latter appealing especially to winter residents who prefer to have their children near at hand.

Fashion in Radio City

The Fashion Academy inaugurates its summer session in the school's new studios just completed in the tower on Rockefeller Plaza, New York City. Modern murals executed in a unique manner, indirect lighting equipment, specially constructed easels will all tend to eliminate the usual severity of the ordinary classroom. To further enhance the artistic atmosphere of the studio, a small shop is to be added to the practical workrooms where models designed and made by the students will be exhibited to the manufacturing trade. And last but not least, a real stage—miniature of course—is to be erected for fashion showings where these very same costumes will adorn the graceful figures of the Fashion Academy puppet models.

Printing Design and Production

The workshop in "Printing Design and Production" under the direction of Joseph Blumenthal of the Spiral Press will be open during the summer on Tuesday nights at the New School for Social Research, 66 West 12th Street, New York City. A limited number of new students will be admitted to the present group.

Students design, set in type, print and bind their own books in this workshop. All projects are executed in the private press manner. Members of the class have in the process of completion a variety of projects including original works and reprints ranging from the works of Hippocrates to John Mandeville and Katherine Mansfield.

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To become eligible for an Honour Group, a student must first be passed upon by the faculty, who judge the student according to his citizenship and scholarship. The faculty consider only students who are in their senior year and will approve only those who observe the school rules of conduct and who are making their best effort in the classroom.

An approved list is given to each Honour Group, and it is then up to the group to consider whether the student has the personality and record of achievement worthy of election.

The Clubs compete in various sports and student activities gathering up points until commencement when the Club with the highest number of points has its name engraved on the Club Plaque hung in Horton Hall.

Each month the individual rating of the student body is posted, so that towards commencement the competition enters a very keen phase. The student, who in June has earned the highest number of points, receives a solid gold medal, which is presented at the graduation exercises. The second highest receives a silver medal and the third, one of bronze.

Americans Decorate
French Liner

Marcel Olivier, chairman of the board of directors of the French Line, announced that his company, through the Ministry of Merchant Marine, has given to the Fontainebleau School of Fine Arts, at Fontainebleau, France, composed of American students exclusively, the honour of decorating one of the de luxe apartments on the line's new *Normandie*, "world's largest ship," now nearing completion at Saint-Nazaire.

In his announcement, Monsieur Olivier said, "Heretofore, the decorations of our ships have been French creations throughout, but these young Americans, many of whom have shown the spark of genius, are living these formative years of their artistic life in France, surrounded by the most magnificent works of French art, and the work on which they collaborate for our new liner should

NEWS...

prove to be a beautiful combination of their native American artistic ideals and the influence of the French artistic traditions which surround them."

The Fontainebleau School of Fine Arts, which has been functioning now for thirteen years, has its ateliers in the historic old chateau of Fontainebleau, royal palace of a long line of French kings and the scene of Napoleon's farewell to his army. The school is under the patronage of the French government, and Whitney Warren is chairman of the department of architecture, while Ernest Peixotto heads the department of painting and sculpture, on the executive committee in America.

Art for Scholarships

The Saint Louis School of Fine Arts of Washington University, Saint Louis, Missouri, recently held a sale of pictures donated by the instructors. The money realized from the sale was sufficient to give full-time scholarships next year to three indigent students. The scholarships will be awarded on merit.

The work of the students has been hung in the corridors. Especially interesting is the work of the composition classes, where, in the advanced division, each student is allowed to render his theme in any medium or manner that he pleases. The craft classes, too, have made an excellent showing... particularly Metal, Jewellery, Leather, Pottery, Weaving and Batik.

Biography Recently Published

A new book *Mary C. Wheeler, Leader in Art and Education*, by Blanche E. Wheeler Williams, has just been published by the Marshall Jones Company, Boston, Massachusetts. It is a true picture of the life and work of the founder of the Mary C. Wheeler School in Providence, Rhode Island.

Mrs. Williams, who has dedicated this biography to the "Alumnæ, Pupils, and Friends of the Mary C. Wheeler School," voices, in the preface, her hope that the book will picture "though inadequately, the lovable dynamic personality whose imagination created your school and whose vision saw the great possibilities offered by her advanced ideas to American education."

Records from the town of Concord, Massachusetts, afford the material about life in the old town during Miss Wheeler's girlhood. Her own notes and letters tell of her devotion to art from the time she took her first lessons in drawing and

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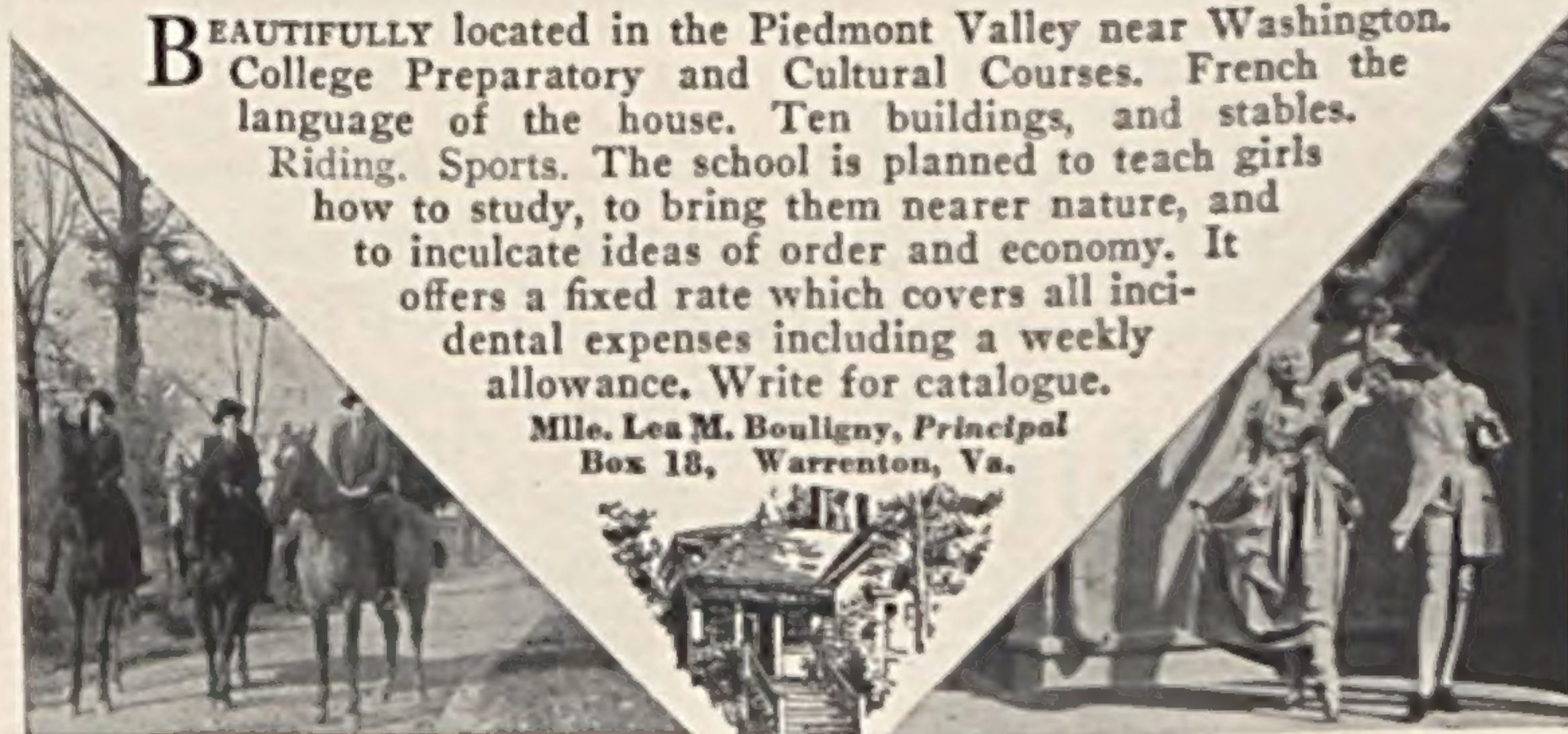
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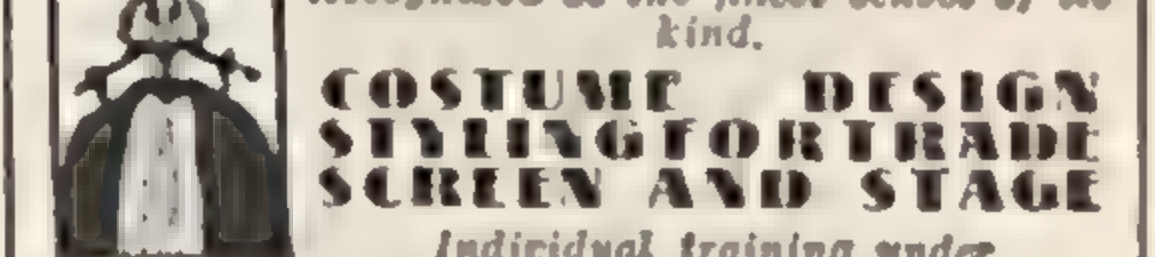
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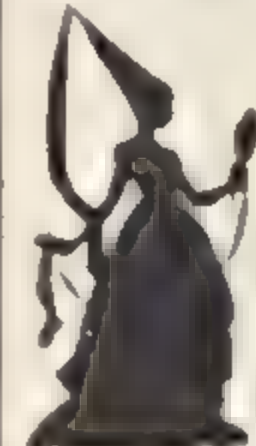
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John Bulldog

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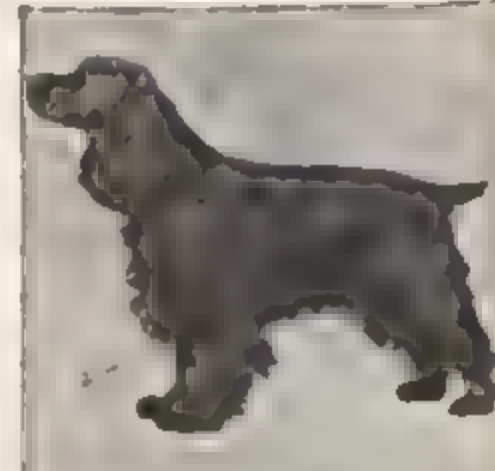
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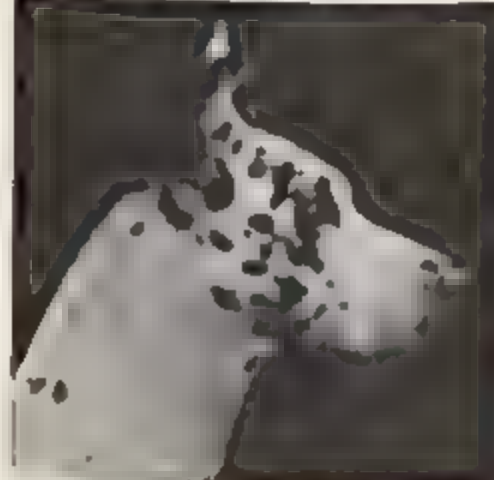
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• The amount of food a dog should consume depends on many things—how much work he does, how much play he indulges in, the kind and amount of exercise he performs, his size, the conditions under which he lives, his health and his appetite which may not always be the correct indicator. Toy dogs have food demands not as great and not of the kind presented by Collies, German Shepherds and Great Danes—all working dogs. Dogs that live in the country have appetites that the apartment dwelling dogs know not.

The amount of food actually required may not be accurately indicated by the weight of the dog. Dogs like Whippet, Greyhound, Russian Wolfhound, are designed by nature to carry no excess weight; on the contrary they generally appear underfed. But much of their general characteristics and appearance would be entirely lost in rolls of excessive fat.

No strict rules can be set down as to the number of meals a dog should receive each day. If any one general rule is applicable, it is that a normal dog over fifteen months of age in fair health and living a normal existence if fed the right quantity of properly balanced food can thrive and derive proper nourishment from one daily meal at night, especially during mild and warm weather, with a light feeding of something warm during cold weather in the morning if he needs it.



CH. CHARMINSTER SON O' SANDY. MR. & MRS. R. H. TRIMPI

John Bulldog

(CONTINUED FROM PAGE 8b)

side that one loose, rolling skin. His gentleness, we can believe, came to him from the heaven he's sure to go back to, when he lies down with a long sigh for the last time; it seems so much a part of him that it can't have been acquired. His ferocity, however, may well be man-made, for, from the first time history takes note of him, he was a fighter. His legendary ancestors are the *Pugnaces*, war dogs of the ancient Britons in their struggles with Rome. In the Middle Ages he was known as a *Bondogge*, tied up for life except when loosed to scare marauders or bait bulls. He and a single pal were a match for any bull, no matter how huge, and so, by the time the seventeenth century was steaming along toward the Puritan régime that put a temporary end to such sports, he began to be called a *Bulldog*.

Almost a century before this time, Philip II of Spain had imported him to bait not only bulls but bears and boars, but gradually his fighting in England changed its character, and with this change came a parallel alteration in the dog



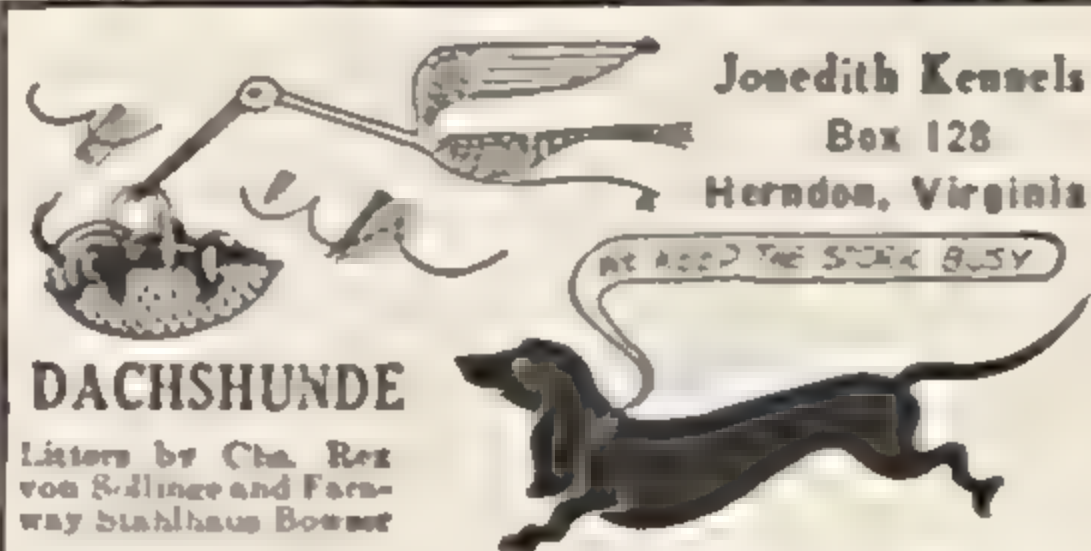
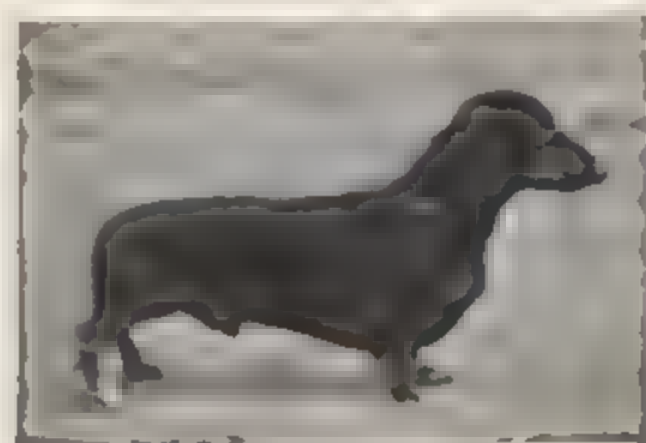
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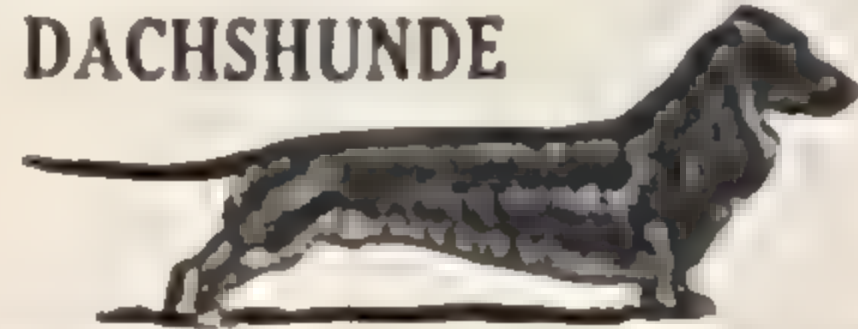
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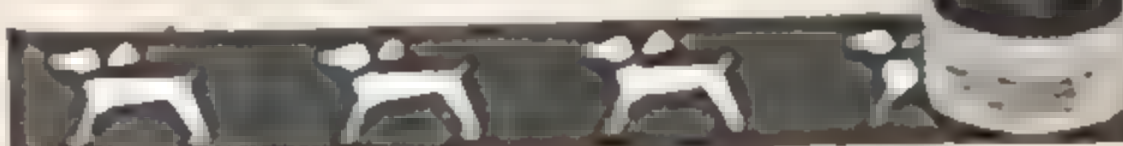
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WHEN THEY WERE VERY YOUNG. COURTESY MELAYU KENNELS

John Bulldog

(CONTINUED FROM PAGE 8c)

himself. He used to weigh from 80 to 100 pounds. Now, when he was required to fight other dogs instead of his former opponents, a smaller and more agile animal was bred. Thousands of pounds changed hands because of him—not only workmen's shillings but the guineas of Regency bucks—until, in 1835, dog-fighting became mercifully illegal.

And now his masters discovered something very surprising about him. He was dauntlessly brave, and his tenacity ended only with his life. But he wasn't really quarrelsome. Probably all along he'd wanted to be a peaceful citizen! So his warlikeness was conventionalized into a symbol, painted along with the Union Jack, and later glorified as our own Sergeant Jiggs of the Marine Corps. But, for the rank and file of bulldogdom, the events in which he starred became bench shows instead of prizefights. English dog shows started about 1859, and bulldogs were among the first and most impressive entries. Old King Dick was perhaps the outstanding personality of his day and breed, and his descendants are still proudly piling laurels on his fame.

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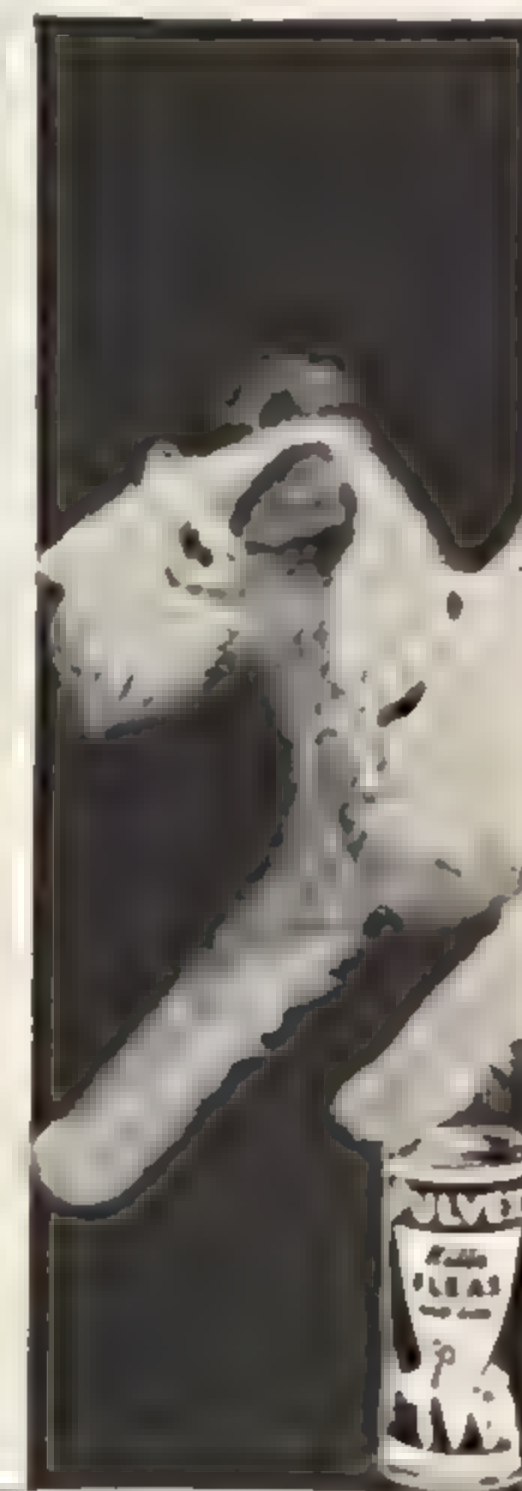
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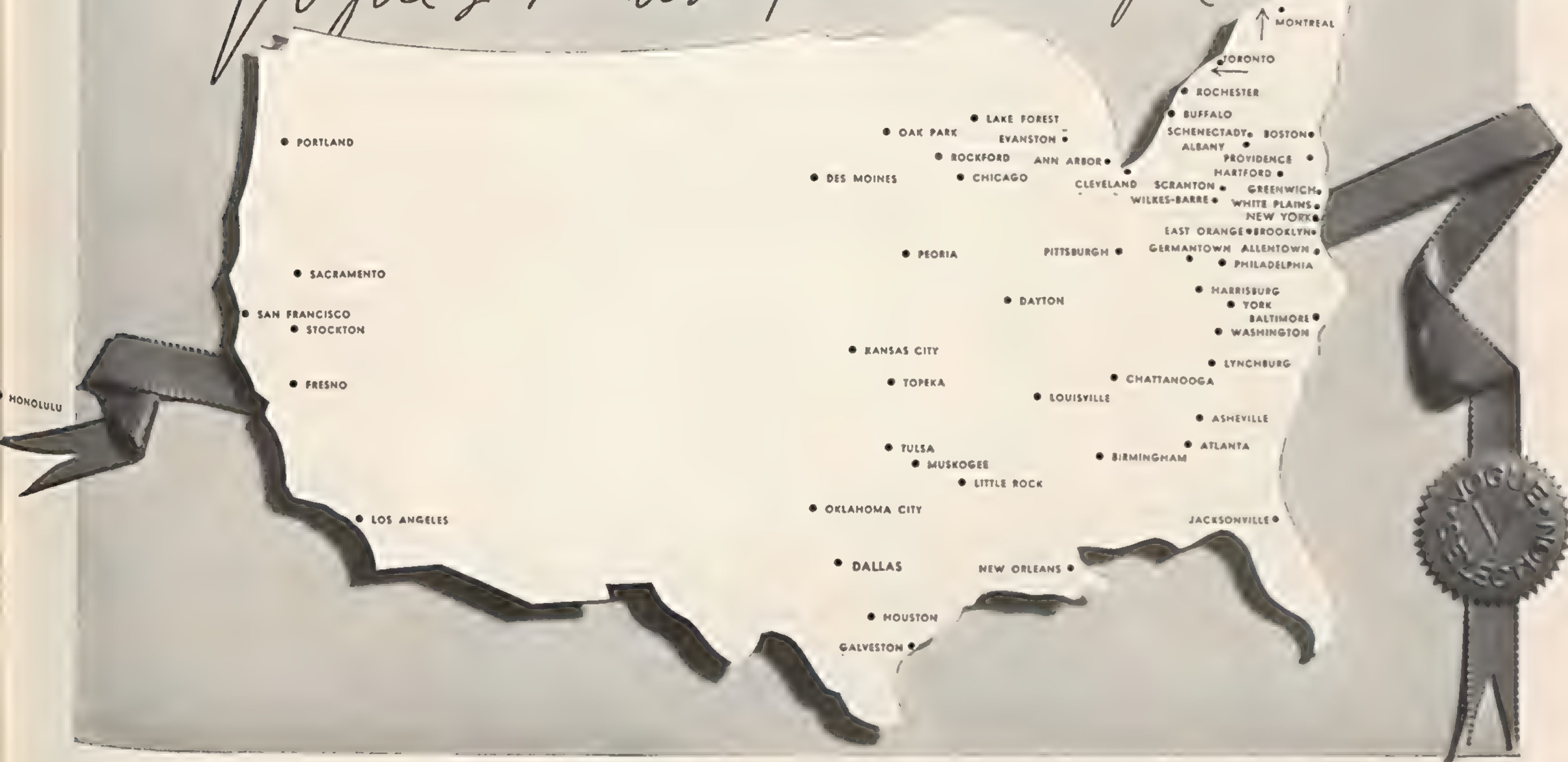
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THE MAP OF

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FRANCOIS QUALITY TRANSFORMATIONS. Newest bob wigs of finest French Hair—with invisible parting, light and comfortable—1934 prices—booklet. Mail orders. Francois Hair Specialist, 9 E. 49 St., N.Y.

L

LACES

E. ZALLIO—Est. 1903. Antique & Modern Laces, Banquet Cloths, Napkins, Bridal Boudoir Laces, Unusual Gifts, Memorial Altar Pieces from your laces. Remodeling, Cleaning, Mending, Reweaving. 561-5 Ave., N.Y.

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E

ENTERTAINMENT

CORNELIA KANE—ASTROLOGER—Detailed Natal Horoscopes individually written \$5., including two-year forecast \$10. Separate forecast \$5. Send date, hour and place of birth. 509-5th Ave., N.Y.C.

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F

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J. SCHAEFFER, New York's leading Permanent Wave Specialist. All methods. Individualized service. Flattering effects. J. Schaeffer, Inc., 590-5th Ave. at 48th St., N.Y. BRy. 9-7615, & Hotel St. Regis, PL. 3-4500

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N
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PERFUMES

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SOCIETY

BIRTHS

NEW YORK

Brewster—On May 22, to Mr. and Mrs. Warren Dwight Brewster (Marion M. Darrah), of Locust Valley, Long Island, a son.

Dean—On May 13, to Mr. and Mrs. Francis Baylies Dean (Margaret Armstrong), of Flushing, Long Island, a daughter.

Douglas—On May 5, to Mr. and Mrs. Percy Livingston Douglas (Katherine Stuart Douglas), a son, Percy Stuart Douglas.

Horn—On May 15, to Mr. and Mrs. Fraser M. Horn (Betty D. Stoddard), a son.

Moran—On May 29, to Mr. and Mrs. Bernard Austin Moran (Helen Gary), a daughter, Bettina Moran.

Nettleton—On May 24, to Mr. and Mrs. Edward T. Nettleton (Frances Blake), a son, Minot Blake Nettleton.

White—On May 15, to Mr. and Mrs. Ogden White (Sally Sprague), a daughter.

Whittlesey—On May 15, to Mr. and Mrs. Mrs. Granville Whittlesey, junior, (Ruth E. McBarron), a son.

BALTIMORE

Williams—On May 17, to Mr. and Mrs. Charles Watkins Williams (Elizabeth M. Douglas), a son.

BOISE, IDAHO

Johnson—On May 2, to Mr. and Mrs. Ansgar Johnson (Roxie McMillan), a son, McMillan Johnson.

BRANTFORD, ONTARIO

Wilmott—On May 26, to Mr. and Mrs. C. Eardley Wilmott (Isabelle Cockshutt), a daughter.

CHARLOTTE, NORTH CAROLINA

Graves—On May 15, to Mr. and Mrs. Clarence Bate Graves (Sara Carson), a daughter, Lucy Holmes Graves.

CINCINNATI

de Ricou—On May 28, in Paris, France, to Mr. and Mrs. Claude Barrelet de Ricou (Eleanore Edwards), a son.

Wilson—On May 18, to Mr. and Mrs. Elliott Wilson (Lida A. Mitchell), a daughter.

DENVER

Chase—On March 22, to Mr. and Mrs. Warren L. Chase (Charlotte Thomas), a son, Bronson Allen Chase.

Holt—On March 7, to Mr. and Mrs. Marmaduke Holt, second, (Jessica Matlock), a son, Marmaduke Holt, third.

Mayo—On March 12, to Mr. and Mrs. Paul Mayo (Katharine Sutherland), a daughter.

Mueller—On May 10, to Mr. and Mrs. Gilbert Mueller (Cornelia Pullen), a son.

ELIZABETH

Kirkland—On May 9, to Mr. and Mrs. R. Mason Kirkland (Elise De Ralsmes), a daughter, Marie Decateur Kirkland.

FALL RIVER

Ring—On May 18, to Mr. and Mrs. Charles Warren Ring (Constance Varney), a daughter, Ruth Ring.

FLINT, MICHIGAN

Ball—On April 22, to Mr. and Mrs. Leroy Ball (Dorothy Gordon), a daughter, Lorna Falls Ball.

PHILADELPHIA

Barnett—On May 20, to Mr. and Mrs. J. Allen Barnett, junior, (Jane Dodge), of New York, a son.

Fryberger—On May 8, in Philipsburg, Pennsylvania, to Mr. and Mrs. George McG. Fryberger (Nancy E. Norton), a son, Richard Norton Fryberger.

Patton—On May 4, to Mr. and Mrs. E. Paul Patton (Edith Roberts Hall), of Germantown, Pennsylvania, a son, E. Paul Patton, junior.

POUGHKEEPSIE

Van Kleeck—On May 25, to Mr. and Mrs. Baltus B. Van Kleeck (Ethelyn Hinkley), a son.

SAN ANTONIO, TEXAS

Feagin—On May 9, to Lieutenant John Autrey Feagin and Mrs. Feagin (Katherine Terrell), a son, John Autrey Feagin, junior.

SAN DIEGO

Rogers—On May 18, to Mr. and Mrs. Edgar Oatman Rogers (Mary Elizabeth Kendall), a daughter, Helen Elizabeth Rogers.

SPOKANE

Trunkey—On May 11, to Mr. and Mrs. Franklin Fell Trunkey (Dorothy McAtee), a son, Franklin McAtee Trunkey.

BIRTHS

TROY

Ide—On May 5, to Mr. and Mrs. Harlow C. Ide (Edna Jayne Frear), a daughter, Jayne Frear Ide.

Meyer—On May 25, to Mr. and Mrs. Matthew Meyer (Emily Cluett Dorlon), a daughter, Julia Cadby Meyer.

ENGAGEMENTS

NEW YORK

Corcoran-Childs—Miss Lucinda Eustis Corcoran, daughter of Mr. and Mrs. George Eustis Corcoran, of Washington, D. C., and New York, to Dr. Edward Patterson Childs, son of the late Harris Robbins Childs and Mrs. Childs, of New York.

Flick-Ingalls—Miss Eleanor Ridgely Flick, daughter of Mr. and Mrs. R. Jay Flick, of New York and Lenox, Massachusetts, to Mr. Robert Ingersoll Ingalls, junior, son of Mr. and Mrs. Robert Ingersoll Ingalls, of Birmingham, Alabama.

Lambert-Fleming—Miss Lily Lambert, daughter of Mrs. Lowe Lambert, of "Albemarle," Princeton, New Jersey, and of Mr. Gerard Barnes Lambert, of "Carter Hall," Millwood, Virginia, to Mr. William Wilson Fleming, son of Mr. and Mrs. Matthew Corey Fleming, of New York City.

Maynard-De Guire—Miss Mary Green Maynard, daughter of the late Duff Green Maynard and Mrs. Maynard, of Flushing, Long Island, to Mr. Merlin L. De Guire, son of Mr. and Mrs. Raymond S. De Guire, of Racine, Wisconsin.

Richardson-Stetson—Miss Grace Stuart Richardson, daughter of Mr. and Mrs. J. H. Smith Richardson, of New York and Greens Farms, Connecticut, to Mr. Eugene William Stetson, junior, son of Mr. and Mrs. Eugene William Stetson, of New York and Greens Farms.

Roberts-Sterling—Miss Virginia Lee Roberts, daughter of Mr. and Mrs. Richard Roberts, of New York and Greenwich, Connecticut, to Mr. Oliver James Sterling, son of Mr. and Mrs. Robert Dutcher Sterling, of New York and Dublin, New Hampshire.

Stewart-Curry—Miss Nancy Stewart, daughter of Mrs. de Forest Stewart, of New York and Cold Spring Harbor, Long Island, and of Mr. William A. W. Stewart, of New York, to Mr. Edgar Curry, son of Mr. and Mrs. Francis A. Curry, of Florida.

Weld-Walcott—Miss Mary Elizabeth Weld, daughter of Mr. and Mrs. Philip Balch Weld, of Riverdale-on-Hudson, New York, to Mr. Samuel Huntington Walcott, junior, son of Mr. and Mrs. S. Huntington Walcott, of Milton, Massachusetts.

Wickwire-Cotton—Miss Constant Jean Wickwire, daughter of Mr. and Mrs. Jere Raymond Wickwire, of New York and Cortland, New York, to Mr. John Mather Cotton, son of Mr. and Mrs. Joseph Bell Cotton, of New York and Duluth, Minnesota.

BOISE, IDAHO

Atkinson-McDevitt—Miss Elizabeth Atkinson, daughter of Mr. and Mrs. Reilly Atkinson, to Mr. James Frederick McDevitt, son of Mr. and Mrs. John A. McDevitt.

NORFOLK, VIRGINIA

Myers-Eikelbarn—Miss Ella Hupp Myers, daughter of Dr. George Thomas Myers and Mrs. Myers, of Norfolk, to Mr. Lyle Franklin Eikelbarn, of Wilmette, Illinois, son of Mr. and Mrs. John Eikelbarn, of Washburn, Illinois.

SAN ANTONIO

Jeffers-Haymore—Miss Frances Jeffers, daughter of Mrs. S. Leroy Jeffers, to Mr. James Walker Haymore, son of Mrs. H. McC. Johnson.

Newton-Turner—Miss Carrie Newton, daughter of Mr. and Mrs. Frank Richards Newton, to Mr. Clark Turner, son of the late William Turner, of Ottumwa, Iowa.

West-McClelland—Miss Mary Josephine West, daughter of Mr. Albert W. West, to Lieutenant Chalmers Kirk McClelland, junior, U. S. A.

TORONTO, ONTARIO

Ramsay-Fowler—Miss Sheila G. Ramsay, daughter of Mr. and Mrs. A. G. Ramsay, of Toronto, to Mr. Robert Fowler, son of Mr. and Mrs. Bruce Fowler, of Peterboro, Ontario.

WILMINGTON, DELAWARE

Simpson-de Ropp—Miss Mildred Simpson, daughter of Mr. and Mrs. Walter Scott Simpson, to Mr. Harold de Ropp, son of Baron de Ropp and Baroness de Ropp, of Coronado, California.

THE GOURMETS' GUIDE

The Gourmets' Guide gives you a list of the best places in New York—where you may dine both wisely and well.



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HAPSBURG HOUSE—313 E. 55th St. New York's newest and most interesting society rendezvous. "Cuisine Internationale." Excellent cellar. Luncheon, Dinner, Supper. Reservations. ELdorado 5-8493.

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Luncheon 50c 60c 75c Dinner \$1.00 \$1.25

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MARY ELIZABETH'S, Fifth Ave. at 36th St. Here the food is very good indeed. Strictly American cookery, expressed in the highest terms. Between dinner & theatre a delightful Game Room for pleasant relaxation.

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FRANCES LYNN—10 WEST 55th STREET. The place all economical New York is talking about! Dine in our open garden just off 5th Ave. Luncheon 35c and 50c. Dinner 55c, 75c and \$1.00.

SCHRAFFT'S, 556 Fifth Ave., has always been a good place for luncheon, tea, dinner, supper. Now it is a smart, convenient place to meet friends for cocktails. They are as good as the distinctive food.

LE COQ ROUGE—85 E. 56th St. Internationally famous cuisine. Where Society meets for Luncheon, Dinner & after theatre. Dancing. Continental atmosphere. Entertainment. "Le Coq Rouge Trio." Res. EL 3-8887.

JANET—237 West 52nd Street. Specialty of "Soupe à l'oignon" (Onion Soup) and "Crêpes Flambées." Strictly cuisine Française in the warmth of Janet's hospitality. Open air garden. Columbus 5-8717.



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PARK LANE GARDENS—"Round The World Bar" for drinks of every country. Prix fixe and à la carte luncheon, dinner, supper. Dancing. Park Avenue at 49th Street. Wickershaw 2-4100.

THE BARCLAY—111 East 48th Street. The Barclay Cafe—most attractive of all the bars. Popular before luncheon, at cocktail time, and after the theatre. Soft music, delicious hors d'œuvres.

A dog's life



• City dogs lead more enviable lives than is usually suspected. Especially since the advent of Mabel Mouland. Mrs. Mouland will take your Rover or Muggsie into her own house and garden from Friday to Monday, while you are away having a beautiful holiday, and will all but win him away from you by her solicitude. If he is ailing, she will nurse him in your own house and will come in four times a day if necessary—a boon to the dog who hates hospitals, and to you who can't bear to be parted from him.

Another thing Mrs. Mouland will do for yours is hand-plucking. She will do for a spaniel's coat what Antoine does for a coiffure—an almost sculptured effect that brings out points amazingly. The care and feeding of puppies can be entrusted to her, as she's practically a Dr. Holt of Dogdom. Her most recent nine weeks' wonder is the successful bringing up, in the confines of a Fifty-Seventh Street flat, of a mother and her five perfect Scotties.

You can reach Mrs. Mouland at 359 East Fiftieth Street, in the neighbourhood of Beekman Place, where the blue begins.

*A flea and a fly and a flu
Said together, "What shall we do?"
"Let us fly," said the flea.
"Let us flee," said the fly.
So they flew up a flaw in the flu.*

—a bit of nonsense that describes what happens when you use Dri-bath on MacTavish the Scottie. Fleas have no place in the canine universe when Dri-bath is around. You buy a can of it at Abercrombie and Fitch. You help MacTavish submit by holding him on a vast expanse of old newspaper. You sprinkle on the Dri-bath. The fleas leave—killed completely dead. And if you use the brush well on that splendid black coat, MacTavish will emerge as if freshly bathed. Which, in fact, he has been. Dri-bath costs about fifty cents, and one can is good for from eight to ten shampoos.

Pleasant penthouse

• Given a warm evening, particularly piquant cocktails, and a penthouse porch with tiny tables for dining à deux; given, also, flowers, lights, carefully cooked food, and the right music; you'll find it all adds up to a grand total called the Penthouse Bella Vista.

The Bella Vista, in case you haven't been there yet, is a simple, unpretentious place to go for dinner or after-theatre—with more energy and attention expended in the direction of details of food and services than in decoration. But those who prefer clean white table-cloths, savoury hors-d'œuvres rolled in on a large table, cream soups whose flavour hasn't been all cooked out of them, green salads mixed at your table, good cocktails, wines, and liqueurs, and actually warm crackers for your cheese, will appreciate this place. Gus Romano and the jovial Alex run the Bella Vista together.

Vogue Covers

Fran Craven and Paul South render little songs "in the English manner" at the pianoforte and the vocal cords, respectively. And a couple of other boys fill in to play while you dance.

There's a bar, of course. From it emanate superb cocktails. Especially the Bella Vista Cocktail, the kind that makes you wonder why no one ever thought of just that cooling combination before, with a hint of fresh pineapple about it, and lots of other pleasant liquids. There are two small private dining-rooms, in which you can give dinner-parties; a large dining-room; and a lengthy porch with flower-filled boxes on the railings, little tables with simple metal lamps, an awning, and cool breezes under contract for the entire summer.

Dinner may be had from about a dollar and a quarter to twice that sum; and the wine list and cocktail catalogue have equally reasonable prices. The Bella Vista is at 139 East Fifty-Seventh Street (just east of Lexington Avenue). And you'd better make reservations ahead.

Al fresco



• A few of the side-streets near Park Avenue, around Forty-Eighth and Forty-Ninth, present to the passers-by enticing glimpses of al fresco lunching, drinking, and dining—gay little gardens and courts, bright with flowers and striped awnings or parasols. Seeing these pleasant havens, one can not resist the impulse to investigate. But, apparently, all New York is of one mind on this subject, for the better outdoor cafés are deservedly so crowded that it is necessary always to book one's table well in advance.

• A bit of Paris in Manhattan—so French in appearance and atmosphere that it practically transports Armenonville to Park Avenue—is the very new Pavillon Marguéry, at 270 Park Avenue. Here, in the inspired outdoor extension of one of our favourite restaurants, one can lunch, or drop in at the hour of the apéritif, or dine in leisurely comfort, no matter what the weather. For, although the café gets full benefit of air and sunshine, it is protected by an orange-and-silver canopy that is as practical as it is decorative. Against a sky-blue trellis, there are growing flowers and foliage, and from the ceiling hang Oriental flower-baskets and unique stars of deep blue glass.

The Marguéry is one of the restaurants upon which the knowing gourmet has grown to depend, because it never fails in the fine points of service, or in the quality and preparation of its famous plats.

Ercole Marchisio knows what his patrons appreciate, and nothing less than the meticulously perfect is set before them. His wine list is the choice of a vintage connoisseur. There is a new outdoor bar, of course, and Joseph Bugani, the perfect bartender, can shake up some specialties that are not to be found elsewhere. He does a cocktail called NRA Special that is pretty special—with lime-juice, grenadine, absinthe, and Bacardi. But what particularly appeals to us on a warm summer's day is Mimosa—a grand long drink. It's made of lemon-juice, green mint, brandy, and Perrier water. Don't ask us to disclose the mystic proportions. Going to the original source is our recommendation.

• Chatham Walk, always one of our particular pets, is exerting its charms as usual. Or, is exerting its charms especially, might be a better way to put it, since the intriguing little bar has set itself up at the back of the court. The outdoor café is arranged just about as it was last year, except for the addition of the bar; and this is housed in a kind of false front that looks like the façade of an inn. There are nice, silent, brown China cats walking on its roof.

One of the things that endears The Walk to us for open-air lunching is that, if the day is very warm, there are plenty of shady spots under the large gaily coloured umbrellas, and if it is coolish, you can sit right out in the sunshine.

• The Park Lane is doing things in two's—with two Gardens and two Round-the-World Bars. The first garden is planted inside, with flowers, running brook, an actual water-wheel softly sloshing around on its axis, and flowering trees that reflect their own coolness in the mirrored walls against which they grow. The second Garden, across the back of the Park Lane and with an entrance on Forty-Eighth Street, has an old-fashioned whitewashed brick wall bordering it, and looks like a gay beach scene, with its umbrellas and tables and chairs in a carnival of bright and shining colours. The new Round-the-World Bar guards the entrance to the Gardens with the same pleasant challenge as its elder brother—namely, any national drink not in the bartender's repertoire is on the house. Whether you go for luncheon, cocktail hour (5 to 7 o'clock—and dancing), or for dinner—the coolness, restful tempo, and Bois-in-the-spring atmosphere of the Park Lane Gardens will help you forget the reality of midsummer-in-Manhattan.

• Therese Worthington Grant has taken her Southern hospitality out into the garden. She now seats her guests on an attractive Colonial

the town

porch with tall columns that she has had built at the rear of her restaurant. Here you lunch or dine off Caribbean-blue tables, and rest your eyes with the neat greenery of boxwood and a spruce little garden. A lemon yellow-and-blue striped awning stretches over the sidewalk to mark the garden entrance on Forty-Ninth Street. If you know Therese Worthington Grant's, you know that in her garden, as well as indoors, she attends to every detail of pleasantness in such a way that you are always refreshed by the charming atmosphere and ease of service, as much as by deliciously cooked food and drinks.

Crusade



• The word Service has passed through the successive stages of national ideal, to characteristic, to idiosyncrasy, to obsession. And obsession it is with us—Babbitt or no Babbitt.

Particularly as concerns service when one dines out. It is nice to go to a place where the murals captivate. It is nice to go to a place where the music beguiles the soul. It is nice to go where the cuisine is unsurpassed. It is nice—it is nicest—to go where the service is quick, unobtrusive, and complete. Especially, Quick. One goes there again, and again, and again. We, for one, do not care to use up all our New Leisure on one luncheon "hour." Smart-places-to-eat may come, smart-places-to-eat may go, but those run on the

understanding that dispatch never displeased any one, go on forever. Novelty attracts a crowd the first season. Service draws the crowd again the second season. Well, that's off our chest.

Meat for collectors

• Being a literary fellow, we have a habit of strolling through Brentano's, the while deeply inhaling the crisp fragrance of new books, paper, and leather that pervades a good bookshop. And now, Brentano's have further broadened their appeal by adding a beautiful collection of etchings. These have been placed under the care of Edgar Sacken, who was with the Albert Roullier Art Galleries in Chicago for twenty-three years. Mr. Sacken has helped build up some of the finest private collections of etchings in the country and will place his expert taste, sincerity, and feeling for the really fine examples of this art at your service. He displayed with pride Albert Besnard's "Dans les Cendres," and Haden's "Sunset in Ireland." He has Whistler's "Old Battersea Bridge" that belonged to the Thomas Wilson collection. He has a Cameron dry-point of Ben Lomond—a superb first state, before Cameron etched his name into the plate. Half an hour with Mr. Sacken, and you will start collecting etchings, if you haven't already done so. And—a word of consolation to those in the pre-connoisseur stage: Mr. Sacken, by knowing the *value* (irrespective of the price mark) of an etching can help you avoid the shoals and rocks that so often foul the new collector's boat.

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A. Manuel

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How Women of Social Prominence Now Make-Up

TO GAIN AN ALLURE UNKNOWN BEFORE

THESE PICTURES,
BOTH OF THE SAME MODEL,
SHOW THE DIFFERENCE
BETWEEN RIGHT
AND WRONG MAKE-UP

RIGHT MAKE-UP provides a natural seductiveness—free of all artificiality



WRONG MAKE-UP gives a "hard", "cheap" look



THERE IS NOW a *new* and utterly different way in make-up...the creation of Louis Philippe, famed French colorist, whom women of Paris and the Cosmopolitan world follow like a religion. A *totally* new idea in color that often changes a woman's whole appearance.

That is because it is the first make-up—rouge or lipstick—yet discovered that actually matches the warm, pulsating color of the human blood.

Ends That "Cheap", "Hard" Look

This new creation forever banishes the "cheap", "hard" effect one sees so often today from unfortunately chosen make-up—gives, instead, an absolutely *natural* and unartificial color.

As a result, while there may be some question as to what constitutes Good Form in manners or in dress, there is vir-

tually no question today among women of admitted social prominence as to what constitutes Good Form in make-up.

What It's Called

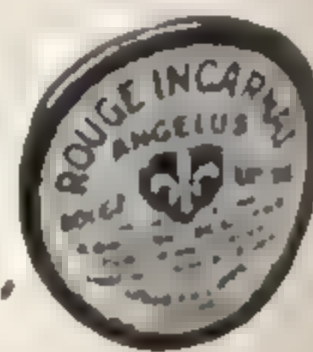
It is called ANGELUS ROUGE INCARNAT. And it comes in both lipstick form and in paste rouge form in many alluring shades.* You use either on *both* the lips and the cheeks. And one application lasts all day long.

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The "LITTLE RED BOX" for Lips and Cheeks



The LIPSTICK

Angelus Rouge Incarnat

By LOUIS PHILIPPE

USE ON BOTH THE LIPS AND THE CHEEKS

VOGUE

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IS PUBLISHED TWICE A MONTH



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HATTIE CARNEGIE HARBOURS BOTH OF THE SEAGOING MODELS CREATED BY THE PRINCESS DILKUSHA DE ROHAN AND SKETCHED BY ERIC FOR THE COVER OF THIS ISSUE. THE SEA-BLUE BATHING-SUIT IS MADE OF KNITTED WOOL LASTEX, AND IT FITS LIKE A GLOVE AND DRIES IN A JIFFY. OVER IT IS SLUNG A SHORT BEACH CAPE OF BURGUNDY-RED RUBBERIZED SILK WITH A SHELTERING MONK'S HOOD THAT PROTECTS YOU AGAINST THE BURNING SUN. THE AMUSING MORTAR-BOARD BERET IS ANOTHER OF DILKUSHA'S CHIC INSPIRATIONS

THERE ARE THREE VOGUES
AMERICAN, FRENCH & BRITISH
MICHEL DE BRUNHOFF—EDITOR OF FRENCH VOGUE
ALISON SETTLE—EDITOR OF BRITISH VOGUE

EDNA WOOLMAN CHASE — EDITOR-IN-CHIEF OF THE THREE VOGUES

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Bellodgia



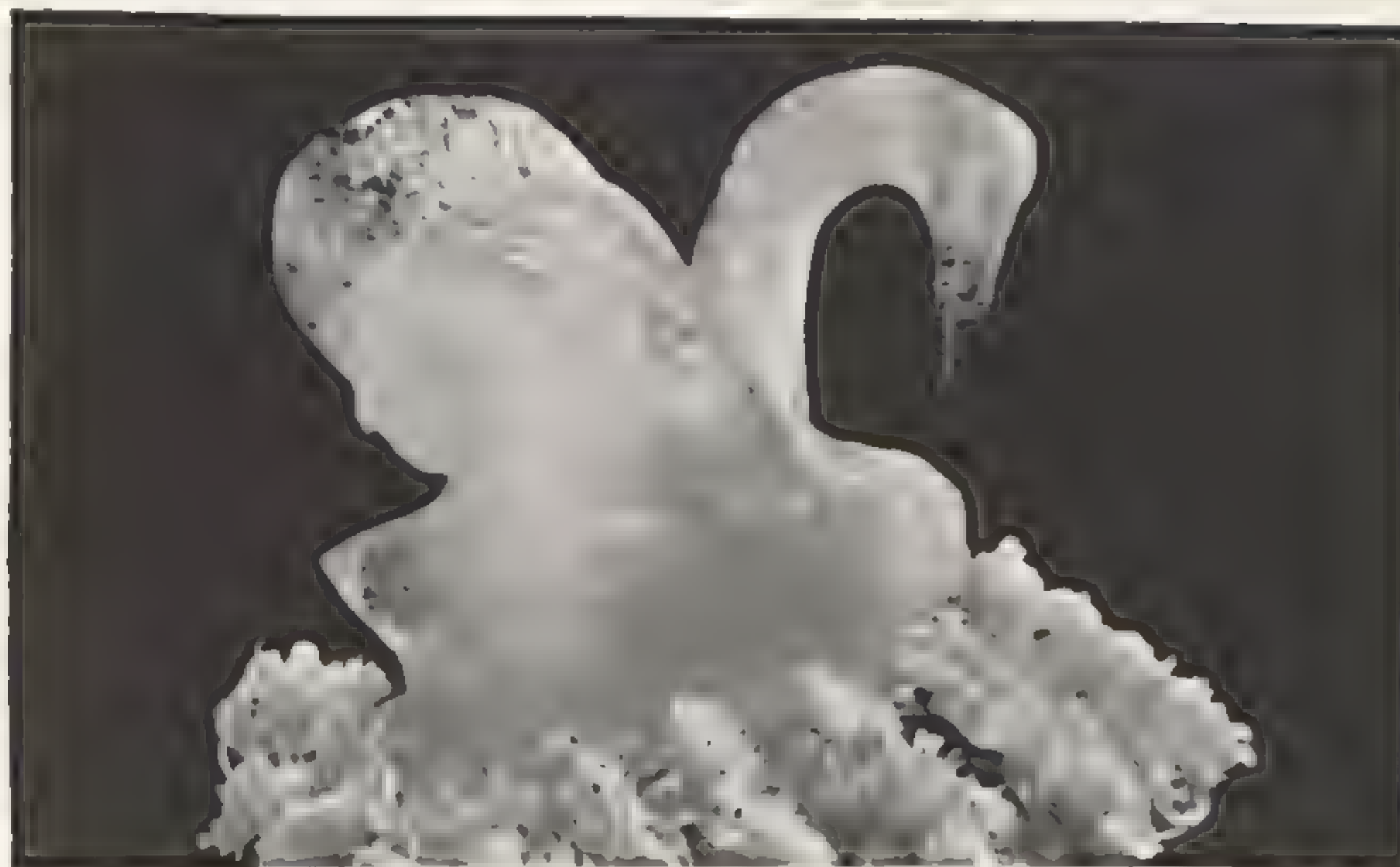
Parfums

CARON



VOGUE'S

EYE VIEW OF THE MODE



THIS issue has been pretty whole-heartedly based on the assumption that July will be hot. If, by some freak of sun-spots, it turns out to be nippy, we're out of luck. But at the time of writing, collars on our friends are already wilting and the voice of the fan is heard over the land, so there's an even chance that you won't mind gazing at this glacial swan contrived by a master-carver of the Ritz cuisine.

- Heat does a strange thing to people: it binds them into a sort of brotherhood. The critical faculty wanes. You can no longer frown at men in shirt-sleeves or little chippies bouncing along Fifth Avenue in sleeveless dresses. The mere phrase, "Scorcher, isn't it?" said to the doorman, the baker, the grocer, draws you closer to them. Common woes are common ties.

- Speaking of common woes, cart-wheel hats are not an unmitigated blessing. They're wonderful for imparting glamour, and not long ago three damsels used them successfully to bale out a boat and save their own skins, as well as their three swains. But watch them in a wind. Their unfortunate owners are either clamping them down on their heads in fury or running under street-cars in pursuit of them. But the men are crazy about cart-wheels, so it's probably worth it.

- The smiling couple at the left are Monsieur and Madame Marcel Rochas, of fashion fame. Baron Hoyningen-Huene took this snap-shot of them in Hollywood, where they saw all the stars and the designers and were thrilled by it all. Monsieur Rochas was extremely impressed by the growing influence of Hollywood fashions. But, he says, their genius is, after all, as costumers: they do not supplant the Paris couturiers. Their gowns are created for a picture—not for living.



STEICHEN

MISS MARY DE MUMM, the daughter of Mr. Walter de Mumm, is in cool readiness for her international summer in this crisp, white organdie aura created by Bergdorf Goodman

ON KEEPING

IF YOU'RE lying in the back of a canoe, trailing your lily-white hand in the water, don't read this. If you're on the long, breeze-swept terrace of a country club, looking across the dunes to rolling breakers, don't read this. If you're leaning over the rail of an ocean liner, scaling glaciers, or falling into fiords, flip over these pages. This is not for you. This is for the prisoners of heat—those unfortunates who can not escape, entirely or at all, from the fierce furnace of the city in July, or from the country drought.

These words are chiefly for you who gasp in little boxes of apartments for air that does not exist; who walk the burning streets in a dizzy coma; whose inner eye is tortured with hopeless mirages of snowy peaks and gurgling brooks.

For these brave martyrs to a tropical town or village, the slightest reliefs are blessings in no disguise. They are pathetically thankful for the cool dank breath that comes out of the cellars of unfinished buildings; for the drop of one degree; for the ice swan that swank restaurants defiantly serve their caviar in; for ferry-rides; for long amber drinks of iced-tea with their green mint pennants; for a sudden freakish wind that comes up at night.

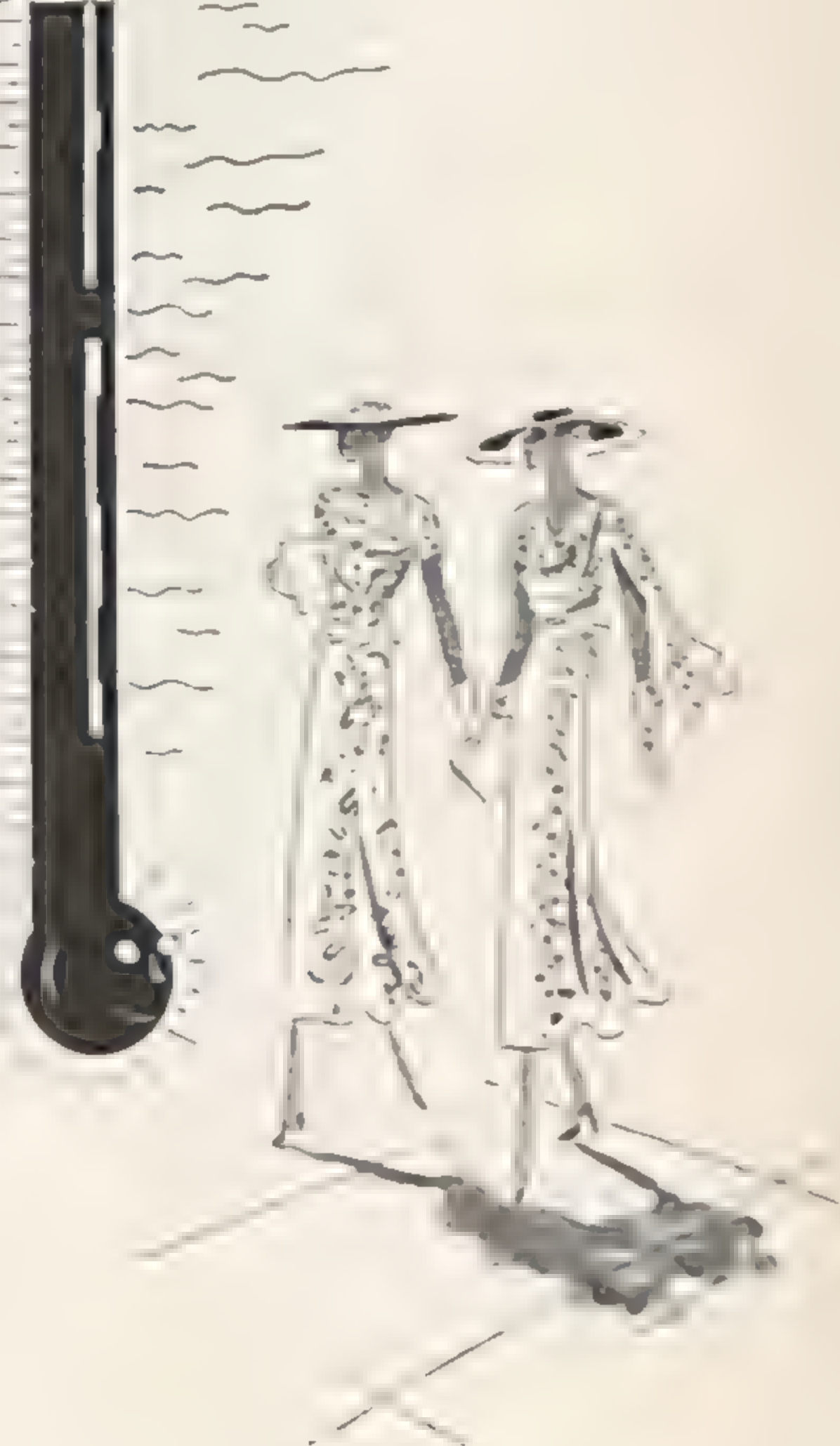
But even these are not enough—these accidents of fate. There must be a personal defence against heat; a way of looking at it, a way of conquering it. And that's what we're out to tackle right now.

Like all things in life, from love to labour, keeping cool is largely a State of Mind. No matter how high the temperature soars, no matter how fiendish the cauldron of the sky, half the battle of being cool is *seeming* cool—to yourself, as well as to your public. On this premise, then, we have compiled a list of suggestions, some of which you have probably thought of and practised yourself, some of which you may possibly live to bless us for. Anyway, here they are, beginning at tangibilities:

YOUR CLOTHES: As far as possible, wear *washable* clothes. (Look, for instance, at that charming handkerchief linen dress at the lower right on page 20—Rhoda Gowns has it.) The thought that you can throw them as well as yourself into the tub, takes at least ten points off the thermometer. Cotton and linen wash perfectly, of course, as do the better grades of chiffon and silks. Good print dresses can go into water—with precautions, needless to say. It's best to test a corner of the stuff before you immerse the whole.

Wear lots of white: white hats, white gloves, touches of white organdie. Saks-Fifth Avenue has some charming piqué and organdie flowers that have the peerless advantage of never wilting.

90





Wear small, fresh prints on a white or grey ground. Blue-and-white is an extremely cool duet. The clearer the print, the cooler the look, and really clear prints are not cheap. Clarity means that the fabric is processed in such a way as to prevent all blurring and fading of the print colours. Look, for instance, at the dresses next to the thermometer on page 19. The one at the left is of grey-and-white silk (from Saks-Fifth Avenue); that at the right, of brown-and-white silk, is from Bergdorf Goodman.

Wear clothes full of holes: net, eyelet-batiste, and such. Lastex girdles with holes, or airy mesh girdles that are light as a feather. Tulle and net evening capes; unlined shoes.

Wear dark sheer materials on the street.

Wear shade hats with simple trimmings—of straw or fabric. The organdie hat and beret at the left are grand—you can buy them at Saks-Fifth Avenue.

At night, you can't help being cool in any of the four dresses at the left: the silver-embroidered organdie, very glittering under the moon (from Bonwit Teller); the green lace one sketched below (from Gervais); a green figured taffeta with an organdie cape (from Mary Walls); and the embroidered white organdie with a pleated duster petticoat (at the lower left) from Madame Lichtenstein.

In the privacy of your home, wear organdie or dimity négligés (frothy as the dotted Swiss one with lace dyed rose to match the dots, from Milgrim, worn by the lady stretched so comfortably on the chaise longue on the opposite page); sheer printed nightgowns that seem without substance, like the flowered chiffon one below, from Saks-Fifth Avenue.

Change your stockings twice a day; shoes as often as you can. A fresh deal in clothes is the easiest form of rebirth.

DON'T WEAR: Tight, long sleeves, with tight, fitted armholes. High, fussy neck-lines. Tight shoes with high heels and a vamp that cuts into your foot. Dark warm colours: heavy brown, hot red, strong oranges. Heavy jewellery—especially barbaric ornaments that suggest the tropics and actually *look* hot. Patent leather—it scorches in the sun and, in shoes, feels painfully hot.



YOURSELF: Brush your hair smoothly back of the ears and cut down on the curls. Fussy hair, with lots of bangs and ringlets, looks intolerably hot and feels worse. Have a neat nape: clean lines are cool lines.

Wear a light make-up. Heavy rouges, heavy lipsticks are not appetizing in the heat, and most dark powders cake and grow yellow in the corners.

Don't wear deep red nail-polish. Again, barbarism is a warm art.

Wear a light perfume, preferably flowery. In the June 1 issue of Vogue, you'll find a list of Summer Scents to choose from.

Put your heavy, oily nourishing creams temporarily on the shelf and stock up on lotions and liquid cleansers.

Use Cologne lavishly. A marvellous trick is to dump a lot in your bath, and follow it with a friction of the same Cologne.

Sometimes, wring out your cleansing pads with ice-water before you saturate them with lotion. It makes the face feel new-born and deliciously fresh.

Helena Rubinstein has devised a gadget for massaging light creams into the face, which consists of little ice-cooled balls that rotate in a socket (and over your face). Here's a sketch of it, up above, at the right.

Keep a skin freshener in your bag when you spend a day in town, so that you can wipe off old powder before you put on new. Caked layers of powder are hardly attractive.

If your feet smart or are swollen, bathe them in very hot, then very cold water. Sprinkle them with Cologne, and powder.

YOUR SETTING: Take up rugs and put cool washable slip-covers on your furniture.

Put up Venetian blinds. There's nothing cooler-looking in the world than a room darkened by them, with thin pencils of light coming through the slats. They combine air with privacy—a difficult combination in summer, when some of us like to flit about in a state of nature.

If you're ambitious, create fresh summer decorations out of cellophane or net or organdie, which look cool and repel dust.



White argentine cloth is another idea for summer curtains—very cheap, very easy to finish (all you do is scallop the edges).

Have plenty of white flowers in your rooms. Water-lilies in low bowls are especially dewy and cooling.

Install electric fans. Lewis and Conger has a whole department just for the cooling of the home. One of their best gadgets is sketched at the left: a combination fan and ice-box which exhales an arctic gust.

Take down any heavy oil-paintings in warm colours that may have been bequeathed to you, and substitute water-colours or line-drawings.

For new ornaments, try crystal globes or white porcelains.

YOUR FOOD: One of the main rules of diet in hot weather is a charming one: eat only what appeals to you. Don't force yourself to eat more than you feel like. If you crave cucumber and lettuce and tomatoes and salmon and chicken salad most of the time, go ahead and eat them. Intersperse these victuals with hot dishes of a light nature, but don't think you must eat beefsteak and potatoes just to build yourself up. (Continued on page 77)





HOYNINGER-HUENE

MISS LORETTA YOUNG

Miss Young, the tender beauty of the screen, was photographed on the steps leading to the Lasky gardens in Hollywood, wearing a dress of orange moire that Howard Greer designed for her—draped across the front to form loops over the arms. Her next appearance will be as the lead opposite Charles Boyer in "Caravan"—a Charell-directed picture

NATIVE CUSTOMS OF HOLLYWOOD

BY CECELIA AGER



NIGHT has fallen in Hollywood. The stars shine, the air is sweet with the scent of orange-blossoms, all's quiet, the shades are drawn in the bungalow courts. You're driving your car along the boulevard, thinking perhaps that after to-day's tennis lesson at the Beverly Hills Hotel courts, to-morrow you'll simply confound Pete with the smash of your backhand—when, suddenly, the beams of search-lights sweep across the sky. Startling, that. So swiftly unexpected, it must have been part of your reverie, and you go on. But here they are again. It's true. Look—there they are, over there now, those mystifying beams, surging into space, chasing one another back and forth across the horizon, dramatic, mighty, like the movies of London air raids. But what can they mean in Hollywood? There's no war, they're not emanating from the airports. What do they mean, beckoning so guilefully, like Titanic arms of light calling? Calling whom—to what?

Well, darlings, they're calling you, me, everybody, to a native Hollywood treasure hunt. Those beams signal to the citizenry: there's loot at the source of those rays. Quickly the streets swarm with small sedans, a native at every wheel. Away they go, mother, father, grandpa—scurrying towards the beacons, first in wide circles, then coming closer, closer, tracking them down relentlessly, deftly gauging distances. Just a few blocks now. Swing north. There, around the corner, hurray! (You cheer, too. Excitement of the chase. You'd meanwhile fallen behind the green sedan, following it closely, because this time, you were only a novice. Next time, you'll know how to find your own search-lights.)

Where did they come from, those beams that might be presaging the Resurrection in their infinite magnificence? They came from a gasoline filling station unleashing its shiny new pumps for the first time this very night, itself standing unabashed, naked save for some lately transplanted evergreens, in the full glare of massed flood-lights. Drive in, lady, urge the brilliantly white-clad attendants, smiling fiercely. Drive in and get a gardenia!

You do drive in, and you do get a gardenia. Or maybe it's a market that's opening with a to-do and flourish to shame the Pharaohs in Egypt, inviting with search-lights the whole countryside to come and make merry at its debut. Or maybe it's a hot-dog stand—you can't tell till

you get there. They all fancy search-lights for invitations. In which case, you get a loaf of bread. Or a bag of oranges. Or a hot-dog. In any case, you get it free. In every case, you've got to listen, as you accept your plunder, to the strains of an orchestra, usually an Hawaiian one, its component chests strung with orange crêpe-paper leis.

The point is, you get something free. That is the treasure. The search lights are the clues. And since Hollywood blooms in a tropical clime which yields swift growth and quick death, and new ventures spring up like weeds, there are nights when several treasure hunts are a-calling. Soon you learn that if the beams swing across the sky from the east, not to bother. From the west, Beverly and grandeur; from the north, Hollywood—tops. Tops, because Hollywood has the originator's flair for this sort of thing and puts it on mightily.

Now that you're steeped in the conventions of the simple Hollywood treasure hunt, you are ready for the more refined form—the preview. The preview, in Hollywood, is a tryout at a neighbourhood theatre of a new, as yet unreleased movie—in order to determine its audience reaction. Every movie, big and little, must go through its preview trial of audience response; sometimes, when there's big trouble with it, it needs two and three.

The producers don't want you at the previews; they want average audience reactions. You are too discerning, too exacting, perhaps. But you want to go to the previews, because thus you may see the picture months before it is released, and you can leave Hollywood full of advance information about movies nobody you know has yet seen, and absolutely stun your friends with your lush crop of movie-in-the-knowness. It's as good as getting a private advance peek at the Paris Collections. But to find the right previews, the previews of pictures you'd go to see at home—that takes doing.

You're driving along again (you'd better bring your car with you to California), and you see in front of a picture theatre a sign reading "In addition to our regular program, Major Studio Preview To-night." Or maybe, "Tonite." But is it really, truly a Major Studio preview? It might, you see, be a preview of an "Indie" (independent studio picture), which could mean a Western movie (honest American cowboys (Continued on page 60)



MRS. MOYÉ STEVENS, JUNIOR, THE FORMER MISS LOUISE JANSS, OF LOS ANGELES

HOYRINGEN-HUENÉ

THE proud climatic boasts of Californians are well-backed up: their home is certainly a land of almost invariable sun, where the air is balm and the water never harsh. No wonder, then, that the state has developed the art of playing and play-clothes to a high degree; and that Baron Hoyningen-Huene, on his photographic visit, levelled his lens at the open-air idylls of California life.

Every type of shorts, play-suits, slacks, pyjamas, and beach-dresses thrives there; and all the models that you see on these pages were not only originated, but made in California. Sunning, swimming, and tennis, the birthrights of California women, deeply affect their fashions.

Mrs. Moyé Stevens (opposite page) is wearing an ivory coloured flannel pyjama suit with a silk blouse and linen sandals; from I. Magnin, California. Below, Miss Lee's blue-and-white Sudanette piqué pyjamas are from J. W. Robinson, Los Angeles; and Miss Cooper's red-and-white piqué play-suit is from I. Magnin, California.

PRESENTING CHIC CALIFORNIA

MISS BARBARA LEE AND MISS PHYLLIS COOPER





MISS BARBARA LEE AND MRS. BRADNER W. LEE, JUNIOR • BELOW: MRS. MOYÉ STEVENS AND MISS PHYLIS COOPER



Above, Miss Lee and Mrs. Lee are absorbed in a game as new as their costumes—Forty-One, the current game-rage, found at I. Magnin, California. Miss Lee wears three-quarters length tan linen trousers, a bright linen top, and a hat of tan linen. Mrs. Lee wears blue linen shorts and a white linen shirt. All from Bullock's-Wilshire, Los Angeles

At the left, Mrs. Moyé Stevens is dallying on the grass in a cabaña costume made in China—cream py-jamas of Habutai silk with the coat sleeves of variegated bands in brilliant colours. With her is Miss Phylis Cooper in blue linen shorts and dress and a white linen shirt—a sort of classic among play-suits. Both from Bullock's-Wilshire, Los Angeles

Leaning against a sun-streaked wall (opposite page) is Miss Phylis Cooper in a three-piece play-suit. The coat is three-quarters length, of white linen with revers lined with red plaid to match the red plaid halter. The shorts are of white linen, decorated by large red and white buttons. This costume, so well designed for active sports, is from I. Magnin, California



NOTHINGEN-HUENE

MISS PHYLIS COOPER IN A LINEN PLAY-SUIT



BY THOMAS W. PHIPPS



DO you mind if we sit this one out? This is nice and cosy. Now we can talk. You know, you are very pretty. You have a good figure and a natural flair for clothes. As for intelligence, you are *comme ci, comme ça*. The game you call dancing, you play very well. Yet, the first word I have to say to you is—Beware!

Startled you a bit, eh? Well, I wanted to. It piques your curiosity. Look at all those girls. You have much more in your favour than most of them. It would be a pity if you didn't cash in all your blue chips. How should you set about doing it? I would tell you if you could take it. You can? All right, here goes!

First of all, did you or your family decide deliberately what type you are following, or are you just following the line of least resistance? I see you don't quite get me. Let me put it another way. Are all your charms purposely arranged for display, or do you just barge ahead without thought of what flags you are flying? Never having been to a meeting of a *débutante's* family Board of Strategy, I don't know enough to put up an argument one way or the other.

• THE TRANSITION ERA—You have been told that this is a transition era. Your *débutante* friend who is pointed or points herself for a certain type that really becomes her is going to get a better break than the girl of other years who, because it was the thing to do, automatically became a Scott Fitzgerald flapper or an Ernest Hemingway sophisticate. Nowadays, things are different. Once you make your bow, society is a catch-as-catch-can affair.

Do you know what I would do if I were a girl coming on the market? I would never lose sight of those essential characteristics which are a trade-mark that guarantees quality. If I thought I were just an average



girl, and some débutantes are, I think I would appreciate what an attractive personality could do for me and I would take some constructive steps to acquire one.

It's easier to imitate? Admitted, but it doesn't get a girl as far as developing her own personality. It is better for a girl to have a sincerely manufactured personality of her own than to ape somebody else. Why be a stereotype neophyte? Maybe God and her mother could love such a girl, but, to-day, society is so ultra-modern that I doubt even that.

• **ALLURING INDIVIDUALISM**—Of course, there's a definite limit to this business of self-expression. It always astonishes and fascinates me to see the lengths to which some of you girls go in trying to achieve an alluring individualism. Personally, the palpably studied appearance and straining for bizarre effects of some débutantes jar me as much as it would if I were at dinner at your house and looked up to see the butler wearing a red tie. Where the laboured handiwork shows through so unmistakably, the girl defeats her own purpose. Why make the competition for regular men easier for the other debs?

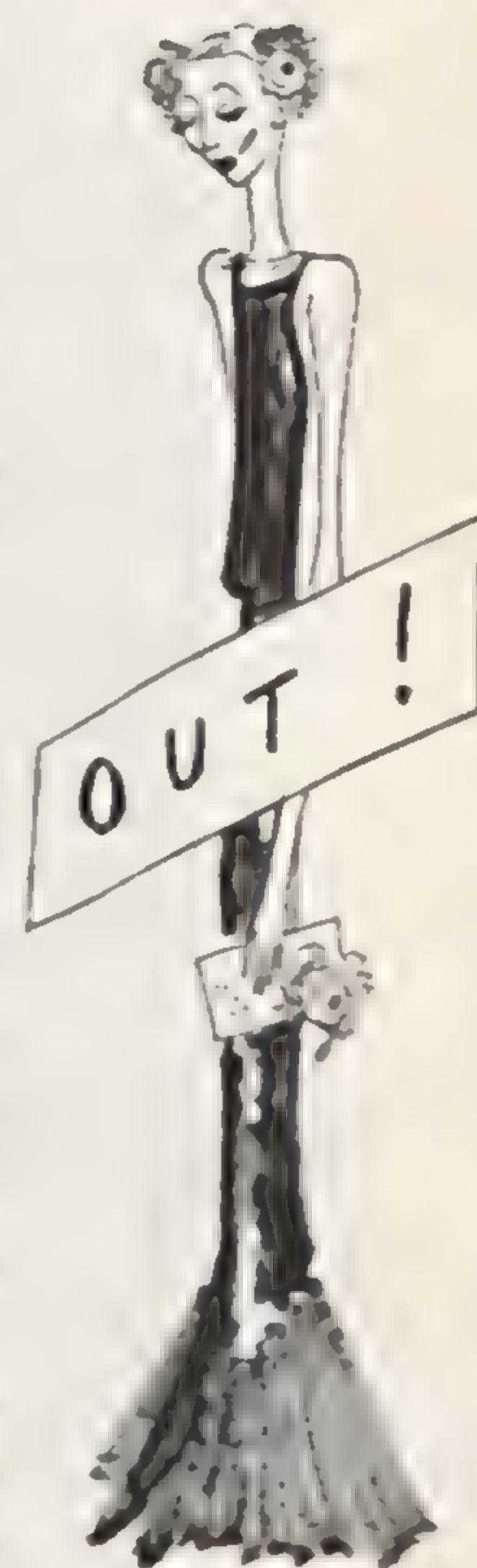
Thank goodness, you are not satisfied with gulls, but, had you been, the way to catch them might conceivably have been with an Eton crop, eyebrows painted on in outlandish lines, and curves that unmistakably owe their buxomness to art and not to Nature. There you have a few of the ingenious (and spurious) methods your contemporaries use to provide allure for college boys of the clipped-hair variety. I am bound to admit these Kappa Alpha ga-ga college moths seem neither very inspiring nor civilized as they flutter about their synthetic flames. If there should be a future president among them, he has a long way to go.



• **BROTHERS HAVE THEIR USES**—It is your good luck that you have a brother about your own age. Boys are no mystery to you. Young men, as you know very well, are not strange creatures to be feared, nor yet gods who are to be placated no matter what they ask. You look on them as agreeable additions to your list of friends. When a girl can start on a footing of friendship, she is safer and far more comfortable. Any young man always can spot a débutante with brothers or one who has been with boys a lot.

Some of the girls really suffer tortures? Too bad, poor kids. It is not their fault. You wouldn't think there were so many old-fashioned parents left, would you? Yet those girls prove it. It is a shame their mothers and fathers didn't have more sense. The way you were brought up is more wholesome. You were thrown with boys early, long before you came out, instead of following the European custom that doesn't thrive here at all.

That girl in blue? Yes, I see her. You don't have to tell me. I danced with her a while ago. She was so frightened, she couldn't talk. You would think this is her first dance. At that, I like her better than the forward kind who gushes. She had a panic when she entered the ballroom. The floor must have looked ten miles across to her. Why didn't her parents stage a few sub-deb parties for her so that she could get the feel of the thing and have a number of friends among the young men? Now, she acts as if she is being thrown to the lions. (Continued on page 76)





• The Comtesse Elie de Ganay (at the left, above) is one of the Parisiennes you are likely to see any afternoon at five o'clock at "Le Polo de Bagatelle," where half smart Paris sits under the giant trees having tea and watching the polo. She is wearing Worth's black crêpe dress with white organdie (Bendel) and a Worth straw hat

• The young woman next to the left watches the game wearing Paquin's blue-and-white printed crêpe dress. Sheer blue organdie, instead of the proverbial white, is used to make the wide collar and cuffs. (Dress from Bergdorf Goodman.) Her becoming straw hat from Reboux—large, rough, and also blue—is called "L'Abbé"



- The Comtesse Philippe de Moustier, seated in the foreground, wears Lelong's ensemble with a pleated capelet, of green-and-white print (Hattie Carnegie). Suzy white straw with green leather crown
- The Marquise de Paris shows the slit tunic back of Augustabernard's red, black, and white print (Bergdorf Goodman). Reboux hat

POLO, PARIS FASHION



Snowy white chiffon, cool as pineapple-ice, is used for this gown with its fulness pulled back into a brief fishtail train. The red chiffon cape, which is tucked all over, has a sleeve effect. From Jay-Thorpe, New York; Powell, Chicago, and I. Magnin, California

An intriguing new colour alliance distinguishes this charming dress for dining in town. It's of navy-blue chiffon, with a bodice and hand-tucked cape of clear chartreuse chiffon. From Saks-Fifth Avenue, New York and Chicago, and I. Magnin, California

Milgrim



And what are little jackets made of? The one on this evening dress of soft red-and-white printed crêpe is made entirely of the printed flowers, cut out and appliquéd, and very chic indeed. From Milgrim, New York; Martha Weathered, Inc., Chicago; I. Magnin, California

Cool chiffon—beflowered crêpe



MISS ADRIENNE AMES

MADE IN HOLLYWOOD

Made in Hollywood means a number of things, chief among which is that overworked aura, Glamour. But there's no getting away from it. Given as premises such drowsy, haunting beauties as these two actresses, Adrienne Ames and Carole Lombard, the master-couturiers of Hollywood create out of stuff and line illustrations of eternal grace. But, as you can see, their approaches are antipodal

For Adrienne Ames, at the left, Howard Greer has designed a simple Grecian gown of white chiffon with a white ostrich cape for luxury. (Feathers are still rampant, especially in Paris.) For Carole Lombard, Travis Banton has gone a bit Velasquez in a bouffant gown of Bianchini's rose-and-silver lamé—truly in the grand manner, and perhaps to be worn in her forthcoming picture, "Now and Forever"



HOYHINGEN-HUENÉ

MISS CAROLE LOMBARD

Whispers from a girl with



I'm off to L. I.

Hostesses' Delight, they call me. Friday begins another plush week-end at the Crockers', and I'm expected to look too, too chic for words. And if any one there makes a crack on how cleverly I manage on my income, I'll know I've failed!

Poor old Tired Wardrobe

I'll need the moral support of a few new oddments. (Though I'm probably fated to spend the entire week-end entertaining Cort Crocker while Helen disappears with the extra man who was meant for me.) So, broke as I am, I've been hurrying and scurrying among the local merchants. First comes the poor girl's boon - jackets.



Summer Stimuli



At Best's I unearthed the answer to my personal prayer - the man-tailored navy-and-white checked linen jacket above. It makes me look like George Raft from the rear, which is very desirable with my figger! A lovely shape, it has, and though it costs about \$25 (and they won't take confederate money), it goes with my navy-blue skirt - with my white skirts - with my shorts.



Dots with Dash

Most cheap prints look so sleazy. If you want clear fresh prints that clean well and survive the season, you've got to pay for them. I did - pouncing on a navy polka-dot with a silk collar under the white piqué so you don't have to maintain that white touch. One of the rare dresses that's O.K. for semi-country, but townish with the capelet. Under \$50 at Madame Lichtenstein.

Cheap Horticulture

Thank heaven, flowers are back - in the fashion sense; there are no better pepper-uppers. One six-inch sunflower for less than a dollar at Saks-Fifth Avenue will make a dress, tucked in the sash. Violets are easy. I defy you to guess where mine came from! Best has cheap, but effective little combs for unruly back locks, with flowers on them. Here in New York, ladies run to fresh freesia or dark red carnations on suit lapels - very doggy, very here-I-am-and-how-do-you-like-it?



Cellophane Marvels



Me and Paris have both been seduced by Cellophane. Two yards of heavy cellophane fringe (about \$6 at Joe Mullen, the decorator's) whipped around my dressing-table, is fearfully smart. The foot-long fringe would be cockeyed but nice over your shoulders mounted on a velvet ribbon. Daring, but you need nerve to be chic, if you're broke!

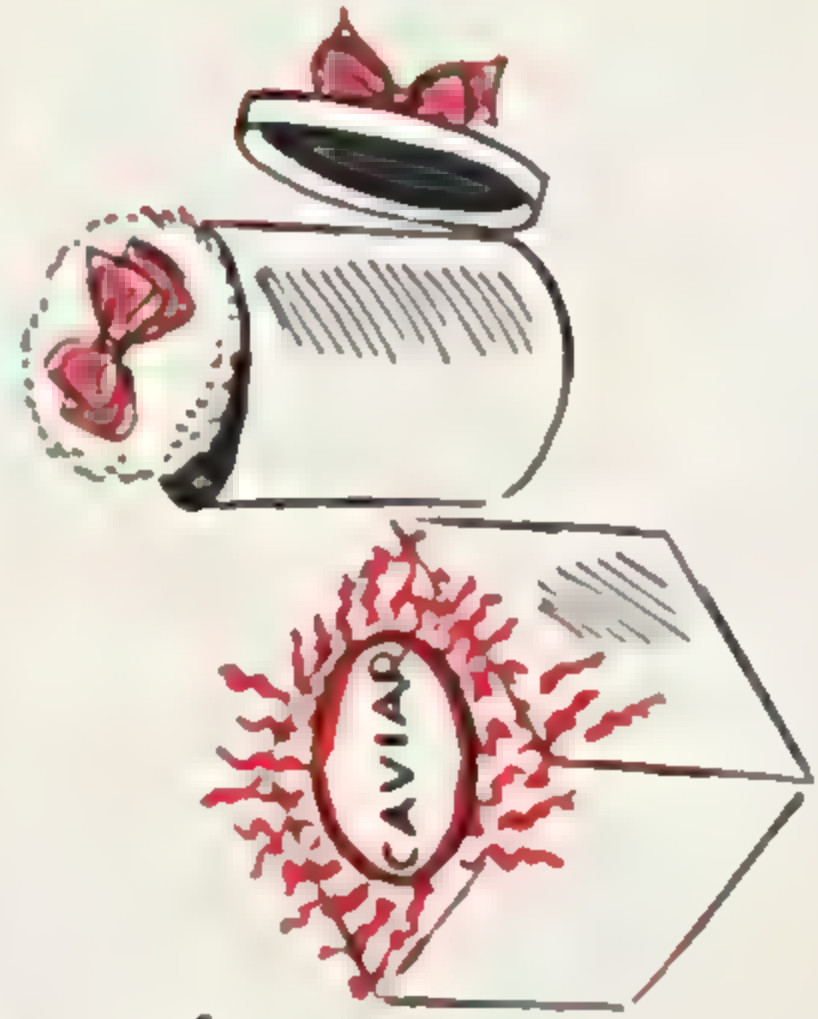
Nothing a year

But why go on? It's just one of those Indispensables. Up above, my fine Japanese hand has traced two good loose coats. Farthest left, of pastel wool - around \$12 at Best. A Ford, but useful. The other, for the country, costs less. Of fabric like Mexican serape; Macy's

Invitation Teasers

Never arrive empty-handed. For the opulent Helen, I found practically a hat-box full of dusting powder. Enormous puff to whoosh around. Very extravagant

looking. That reminds me - caviar is sure-fire with younger marrieds who are worrying about paying Junior's tuition. Vendome does up a quarter pound of the finest and freshest to look incredibly lavish - with shaved red paper. For hostesses' children from about 3 to 8, a divine book - "Junket Is Nice." They scream over it.



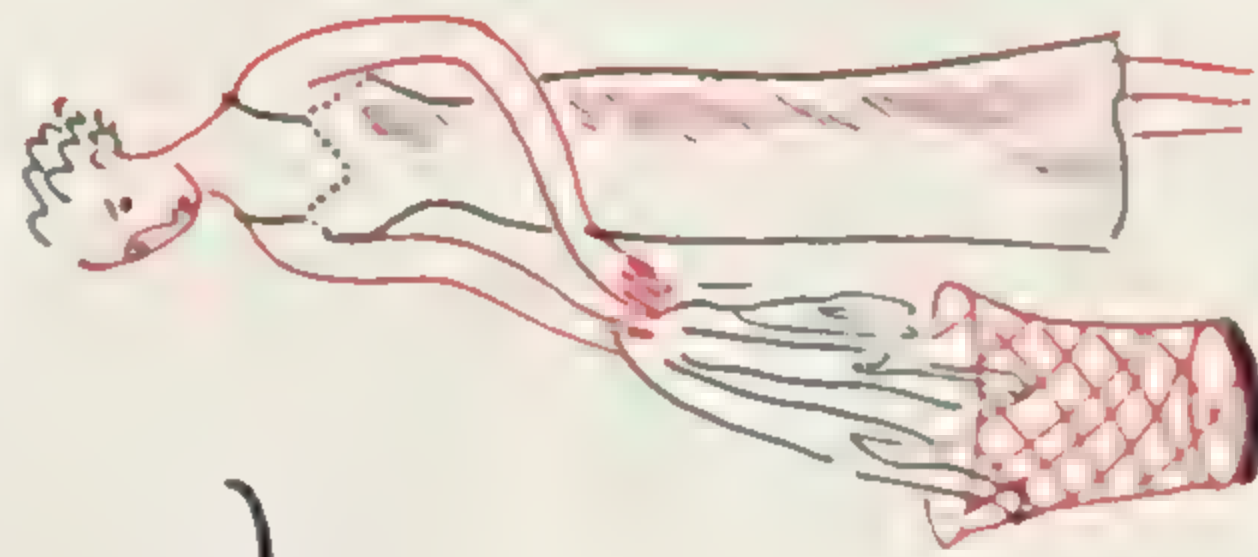
Bits of Heaven

Latest triumph in Bloomingdale's Madcap Monopoly: an outrageous sailorish beret. Bought it in navy - about \$2. Also, Dobbs white felt Foldaway. (Tried to draw it two of the ways you can wear it at the top of the page. Both can be wadded up to pack.)



Poor Girls Dilemma

Does all your underwear seem to disintegrate at once? Tough! I swear by Yolande hand-mades at Saks-Fifth Avenue. For instance, a swell slip, faggoted top and shadow panel, hand-made for about \$4. Can you believe it? Also French pantie-and-slip arrangements for about \$5; and the best-fitting slip I ever saw for the money: long, sleek, sans lace, with a back down to the twentieth vertebrae. These Porto Rico hand-mades come up smiling after any number of tubbings.



Don't Tell your Friends

Sneak into the boudoir slipper department at Macy's. They call these delectable doeskin-strip sandals lounging slippers! If they aren't the best-looking things you ever saw for evening, I'm Jimmy Savo. Open sandals don't have to fit like brogues (on which I spend a lot), so it's a golden bargain opportunity.

There must be something you can glorify with Altman's tiny gilded sea-shells - and those exact fat glass ball buttons that Vionnet uses. And Macy's split bamboo buttons are terribly chic. New buttons, new life, says I.

Wonder Ribbons

Giving my best ideas away - have you a last year's cotton evening dress with demure covered shoulders? This season's are naughtier, I've noticed. So I ups to the ribbon counter at Lord and Taylor's, buys me some dark green velvet ribbon, and makes over my old organdie like this: cut the whole top off.



With that extraordinary copy of the Augustabernard tafeta wrap that Four Corners has here for a bit more than \$15 in green, I have an outfit that is quelque chose - like a long mint drink. Here (right) is the wrap.



Dollar Chi Chi

Item: String crochet gloves at Bloomingdale's in 14 colours, about \$1. Item: plain thin white terry shirts and shorts at Saks-Fifth, on which a large coloured monogram looks like \$100 and costs maybe \$3 extra. Item:

Chamois gloves and other yalla accessories look new with navy, etc. Good-bye, now, I'm off to L.I. Maybe some day my life will be arranged so that I can get my fresh air quota without all this toil and trouble. Yours,



Linda Penmyfers



CECIL BEATON

THE WELLDONS AT HOME

With her three daughters, Janet, Mary, and Angelica, to whom the words "willowy" and "romantic" are aptly applied, Mrs. Samuel A. Weldon maintains one of the few real salons of New York in her Murray Hill house—which is ample and tangible proof that she not only has a notable flair for the living arts, but for the art of living

"SALON"

BY SYLVIA THOMPSON



A HOT room. The curtains are drawn. The Paris evening outside.

The women's faces are masks under mad little hats tilted this way and that in alabaster light. Their eyes move. Their brooches glint. The men's masks are set straighter. Some have beards; some rouge.

There is port. Chill tea. Smoke. Thickened voices.

The hostess, in dimmed white, has no hat. She moves about. Her hair is drawn in charcoal lines round her face. Still some one comes. She murmurs again, puts him in a group, among the masks and voices.

The soul of American Girl in the corner is raw with exposure. She says "... my wings are clipped. ..." while the young man next to her stares and stares at her knees, and the woman next to him, leaning toward him, asks him if he has a "briquet," and, as he lights her cigarette, he smells her scent and sees her wrinkled throat and glistening eyes.

The Paris evening is outside. The Paris lights, strung in long chains down the dusk from the Arc de Triomphe to the Place de la Concorde. The lights like pink pearls in the Tuileries; the glowing arcades of the Rue de Rivoli, the hyacinth-blue dark in the Place Vendôme; the river running black under the bridges, and spear-
ed with lights and splashed with shadows beside the quais.

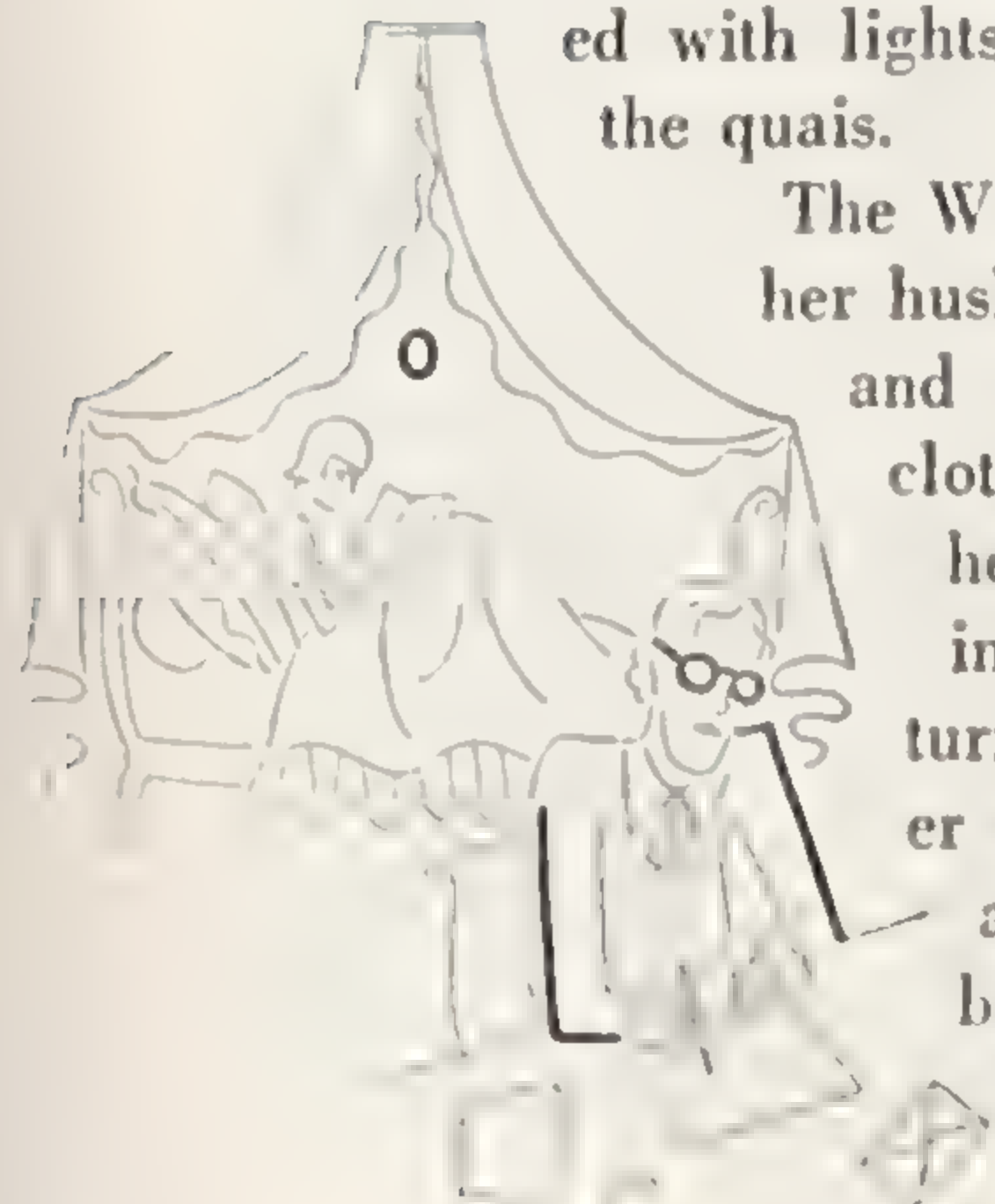
The Wife of the Playwright is worn out by her husband's success, and smiling so much, and never getting to bed until five. Her clothes, her lovely clothes, hang about her as if they were depressed by an influence that she can't control. She turns her smile to the Old Portrait Painter who has seen too many women smile and painted so many little teeth with blobs of white, to match the strings of pearls worn around throats made out of streaks of yellow and rose.

The Young Man who Draws murmurs to the Girl who is in love with the Actor (her eyes are bright, strange, and uncertain, and at any moment her mask may crack, her prattling inconsequent voice break into screams...). The Actor nods, as he talks to the Author (who has just come from a Lecture Tour in America)—nods and holds up his fingers, his nails, his ring, for his own inspection. The Beautiful Woman who has written a novel about her childhood is telling a group about it, by the green lamp. They applaud. The women give little husky exclamations, the men little hesitant screams of interest. It will be translated into English she says—"Ah!" moans a mask with turned up eyebrows—"how wonderful to write!"....

The little Journalist from Wisconsin, who does everybody's publicity and goes everywhere screeching rather wearily and getting her hats, her clothes, her lunches, comes bustling in, and then the Princesse with thick ankles and brooding glances and a European reputation for poetry and wit at luncheon. She sinks beside the chirping young man, who does baroque ceilings for bathrooms, and he gives her port and would so like—so terribly like, to draw her. "Come—and see me"—she murmurs, her gaze brooding and wandering....

The Paris night is outside. The hyacinth-coloured evening has become night, and the cars go faster and more quietly up and down the Champs-Élysées; and the crowds are thicker and pass more slowly, arm in arm, shoulder to shoulder, glance into glance, along the Grands Boulevards; and the tables outside the cafés are dotted round with faces, newspapers, shoulders; and the "garçons," dressed like dentists, spring back and forth.... "Un Pernod". . . . "Deux Crèmes. . . ." The Opéra is the biggest piece of scenery and lights up mauve under the copper-pink sky....

The hostess, with her charcoal portrait face, and dim white shape, moves from the Indian Poet to the Sculptress who is fair, blowsy, and (Continued on page 78)





CLIVEDEN, LORD ASTOR'S PLACE AT TAPLOW

CONVERSATION PICTURES

A YOUNG European artist, Nicolas de Molas, has done much to revive a charming art of the sixteenth and seventeenth centuries, when a corporation of Italian artists went from place to place calling on patrons and conscientiously portraying them among their familiar surroundings, their households and pets.

In England, these are called "conversation pictures"; partly because of their personal, gossipy quality, partly because—as one modern hostess has said—they do wonders in stimulating lagging talk.

De Molas has followed the traditions of the earlier English painters with great understanding. You can see, in the three paintings of his shown here, how he has combined a whimsical, almost touching fidelity to detail, with a sense of noble space and proportion worthy of the homes for which they were created.

Apart from the greater or lesser artistic merit of the actual paintings, conversation pictures have a double value: they record dozens of interesting details in people's lives, and they show the various states of famous houses at a particular period—houses which have under-

gone through the centuries any amount of changes. They have the fascination, too, of immortality—the trees are forever green, the children forever young, the dogs forever frisking on the lawn.

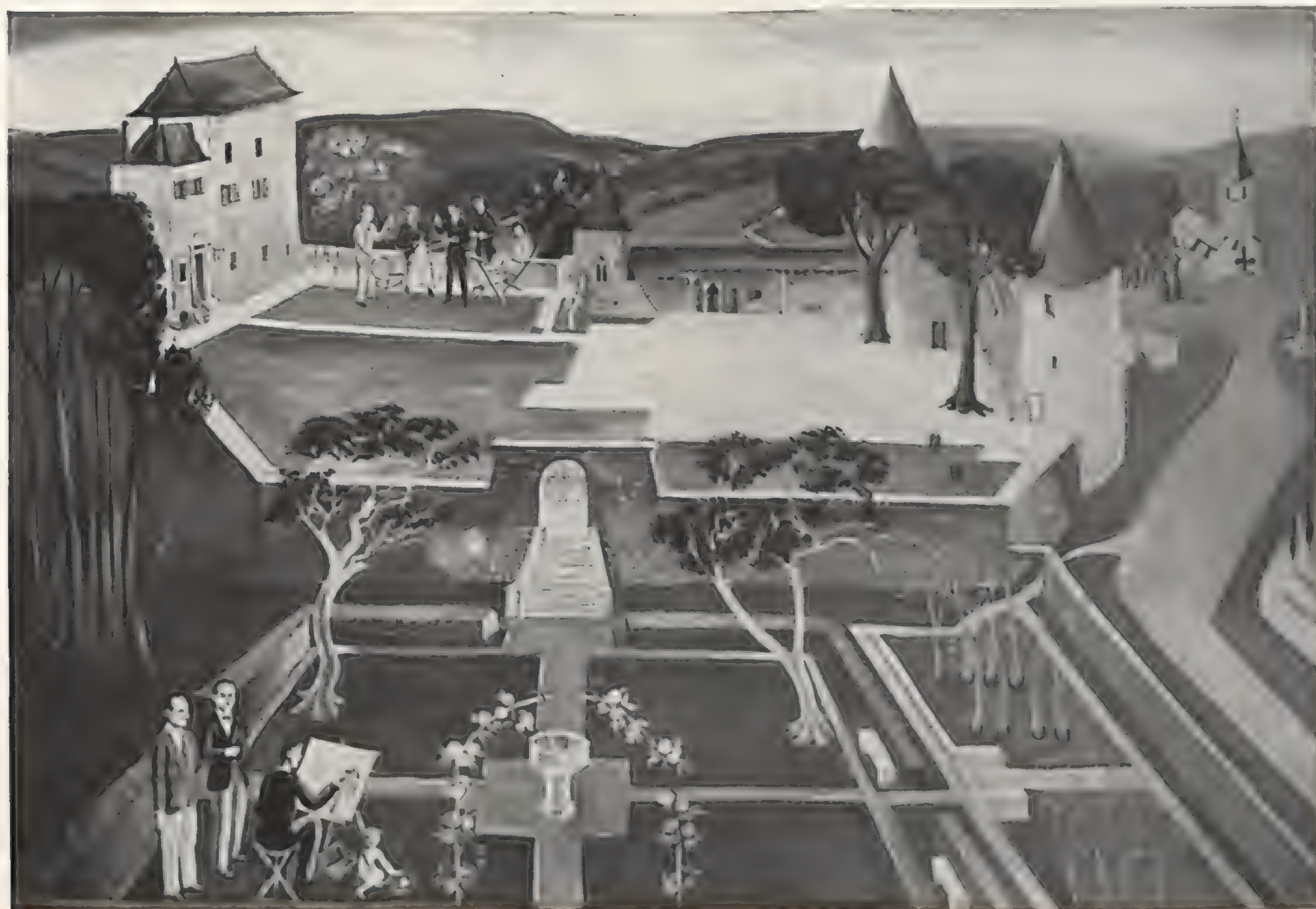
In painting Cliveden, Lord Astor's beautiful place at Taplow (above), de Molas had to treat the composition as if seen from high above, so that he could get the distant view of the Thames, as well as the gardens. The little figures on the lawns are Lady Astor and her children; in the distance are the famous mauve flower-beds.

At Lismore Castle (at the top of the opposite page), de Molas has painted Lord Charles Cavendish showing his Lady (Adele Astaire) a hefty salmon, and the Duke of Devonshire and Lord Hartington fishing from a boat by the bridge. Tilly the dachshund has since grown in length, but the painter refuses to keep adding to her tail.

The third painting, on the opposite page, concerns the daily life of the Belin family at the Château d'Andelot, in France, bought by Mr. Lamot Belin, the former American Ambassador to Poland, and owned by his ancestors before they emigrated to America.



LORD AND LADY CHARLES CAVENDISH AT LISMORE CASTLE



CHÂTEAU D'ANGOULÊME, IN FRANCE



DAYLIGHT DEPARTURE: MR. AND MRS. JAMES THORNTON

HIGH SPOTS and

THE tables are turned. It is we, now, the foreigners, who are tourists. It is we who go bewildered through the streets of New York, straining our necks at towers, listening patiently—and not without awe—at the suave explanations of a guide or friend.

I am one of the tourist herd, eager to explore New York. Especially at night, when the stone is twice as high and the people twice as revealing. So, where the American in Paris would turn to Montmartre or the Bois, I—the foreign “rubbernecker”—turn to the high night-places and low music of the New York roofs and gardens.

They ask me always, my friends, to compare New York and Paris, New York and Berlin. But why may I not love to live in each of these cities, recognizing their so individual qualities? I am full of admiration for New York, just because it has such personality of its own and does not remind me of any place else in the world.

Can not I, for example, enjoy luncheon at the Park Lane, its gay garden a miracle amongst the high walls of the city, without finding that its charm lies in a similarity with a sidewalk café in Paris? It does not prevent me from remembering the delight of early spring days in Paris, when the sun was warm enough to lunch on the terrace at Fouquet's, the new asparagus and fresh strawberries being a perennially fresh revelation; or late summer nights, when the tables on that same terrace had spread way out over the Champs-Élysées and there was no reason ever to go



DINNER ON THE SAINT REGIS ROOF AGAINST THE REAL NEW YORK



THE WRITER OF THIS ARTICLE



LOW MUSIC

home. I believe therein lies the difference: in Paris, the café or night-club at which you spend your evening becomes a second home, where you continue living your life—it is not only the place you resort to, to have a good time, a distraction after a tedious day.

Another unfamiliar phenomenon is the vast majority of women in the restaurants at lunch time, the hum of their high-pitched voices totally different from the sound emanating from a well-balanced crowd consisting of almost equal parts of men and women—and it strikes me that these ladies' luncheons, where anxiety for the line of your figure is of more vital interest than your capacity for appreciating good food, are the source of the casual indifference of the *maîtres d'hôtel*. Consider taking orders day after day for a meal consisting of some kind of salad crowned by a *demi-tasse*—and still showing enthusiasm! Just give this *maître d'hôtel* a chance, and you will have as good a dinner as in any restaurant in Paris, and as we had the other night on the roof of the Hotel Pierre. I liked the inoffensive Persian decoration of the room and Jack Denny's languid style in conducting his melodious orchestra, and I liked standing on the balcony high above the map of Manhattan framed by the East River and the Hudson, with bridges swinging over them.

Apart from the intensely disagreeable effect that the elevators have on one's ears, nothing is more pleasant than dining on one of these roof-gardens—the heat and intense odour of gasoline that (Continued on page 74)



REMI LONSE

COCKTAILS AT THE COQ ROUGE AGAINST A FAKE NEW YORK



MIDSUMMER AUDACITIES

• That first picture at the right shows how Lucienne of Reboux solves the problem of what to wear with your curls when you need a hat. The answer is a circlet of black satin, draped, tilted, and crownless—so as not to muss the ringlets. Émile did the coiffure

• Second in the row is a photograph of Madame Nathalie Paley wearing a coronet of white primroses arranged by Victor Stiebel

• Third (opposite page)—another hat to wear with Queen Alexandra curls; this time, a town or semi-sports hat of white silk piqué, pushed well back from the brow and with its crown partly cut away. Reboux made this one, too

• And fourth—Madame Georges Schiff-Giorgini wearing Edwardian ringlets piled high like those in a daguerreotype. Her diamond chain brooch is by Boivin. Émile coiffure



PHOTOGRAPHS BY MORST, PARIS



• Farthest left in the lower row is a bathing-suit reduced to the irreducible minimum. Jantzen made it of green wool jersey, with a scanty brassière fastened to no less scanty shorts by a strap in front

• The second photograph shows Olga Rosen's knitted blue cotton beach novelty—a double-duty affair, equally chic as a skirt or a cape

• Creed made the third costume in the lower row—white piqué beach trousers, three-quarters length, and a red-and-white striped piqué blazer (Hattie Carnegie). Hat from Bama

• Fourth in the row is Hermès beach ensemble, waffle-knitted of cotton

• And now the photographs below, showing the vogue of white—which is practically a uniform outside of Paris, this summer. The dress in the first picture is all-white except the three bows of violet velvet. This is Bruyère's summer masterpiece, beautifully cut, with diagonal wrapping; from Hattie Carnegie. Bruyère's Panama hat and crochet gloves

• At the lower right, the Comtesse de la Falaise is wearing a Jenny ensemble of white crinkled organdie—crinkled in horizontal stripes and crisp, but uncrushable. The sleeveless dress has a red leather belt. Rose Descat hat of stitched white organdie



TWO PHOTOGRAPHS BY KERTÉSZ, PARIS

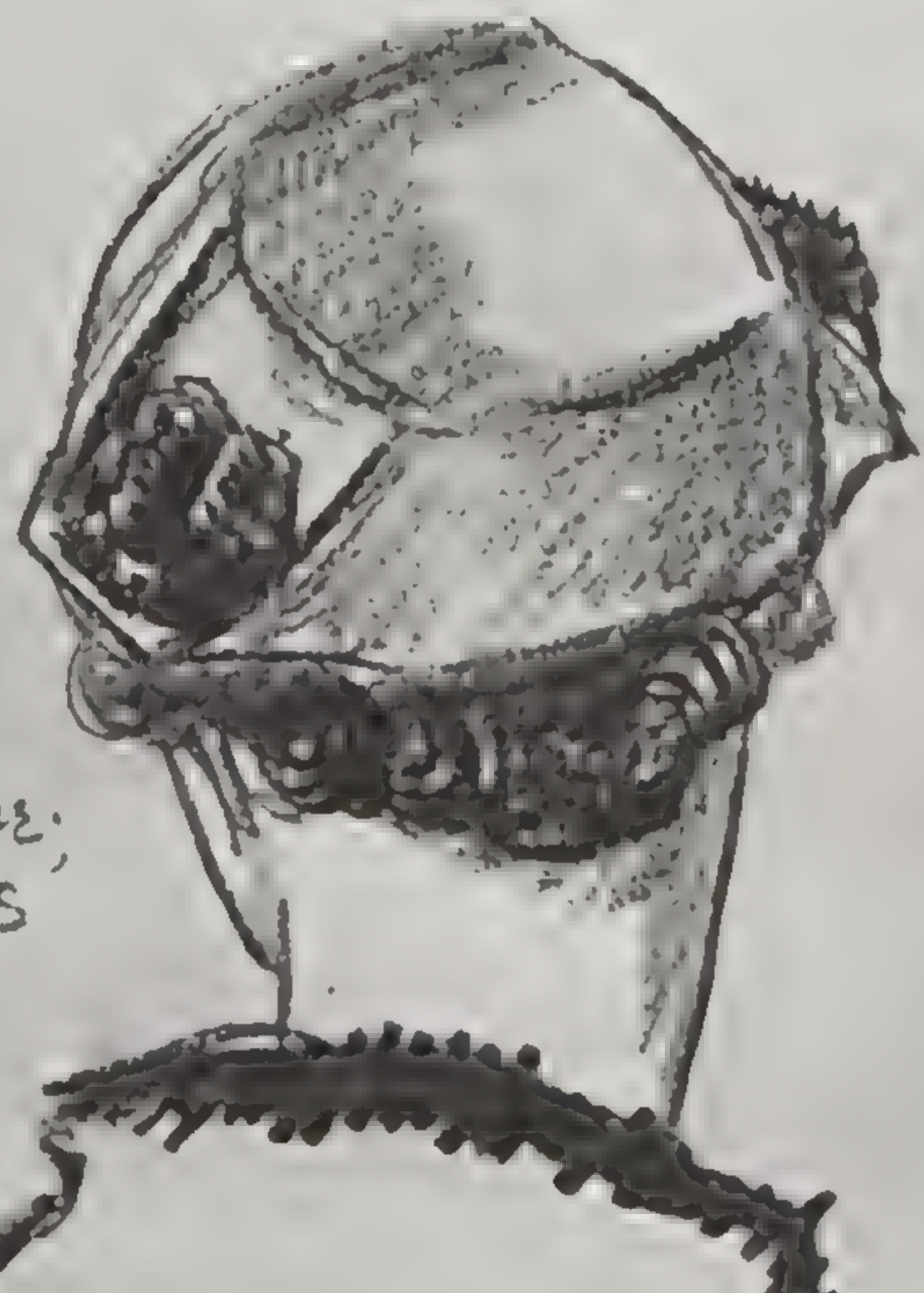


Housesuits
from Murray Bay
made suits, top-coats,
or jackets like
the one above

Black silk fringe
on grosgrain;
John-Friderics



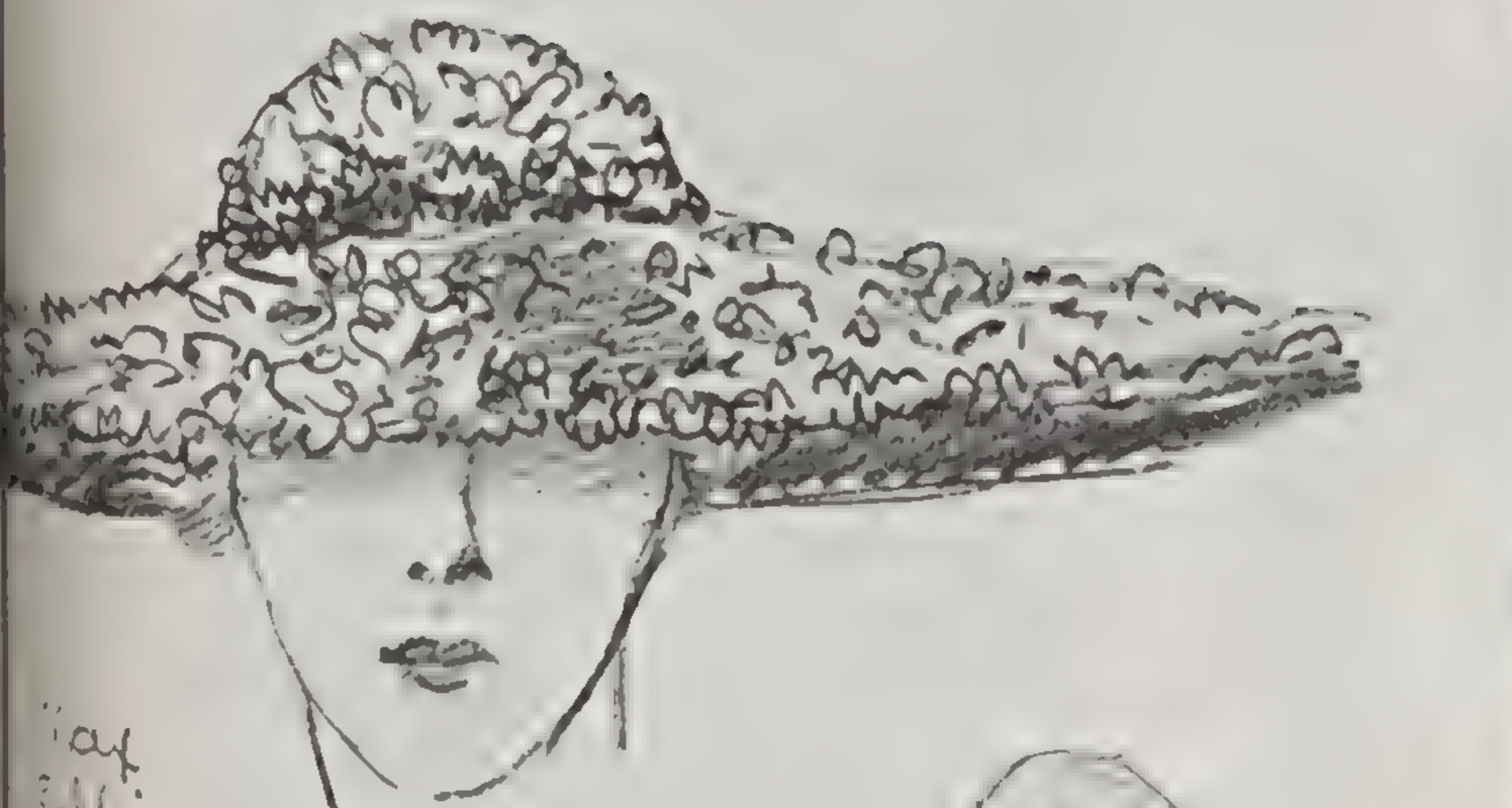
Tucked
cravat
and a
fantasy of
violet-red silk crêpe;
John-Friderics



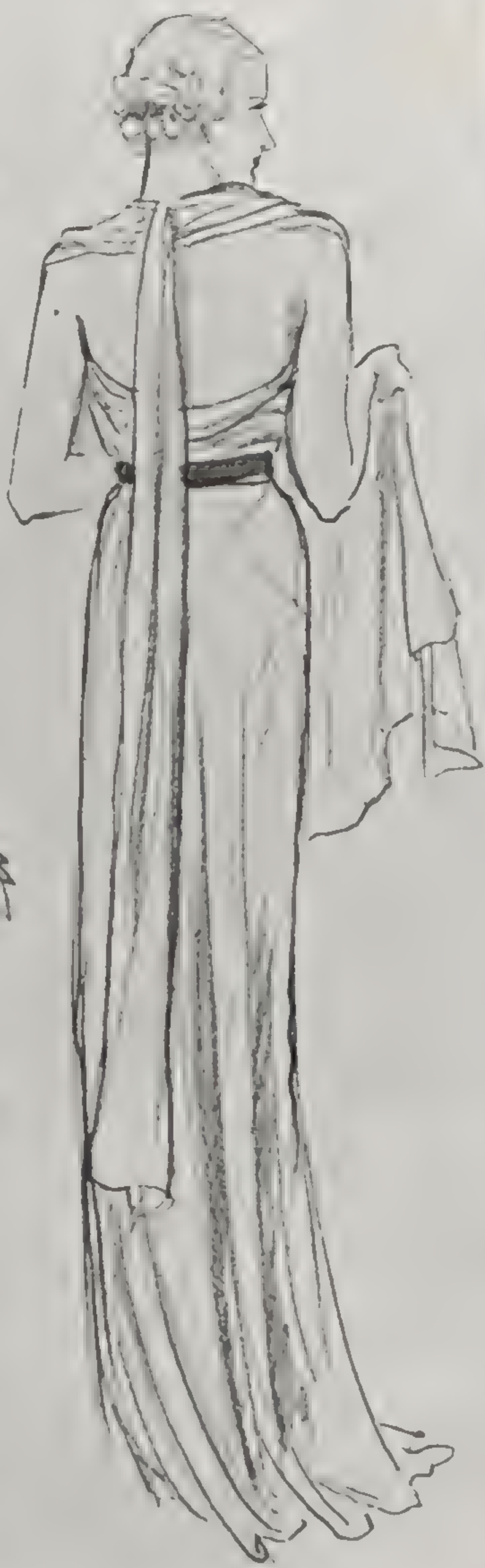
matador
hat -
red felt and
black pompons;
John-Friderics



Very Spanish - black silk jersey,
mud cords, red pompons; John-Friderics



May
silk
covers
sides -
with real flowers



nightgowns into
evening dresses; of
floriated chiffon
or white crêpe;
Hattie Carnegie

VOGUE POINTS

At the risk of being damned as optimists, we say that hot weather has its good points. It engenders a desire for change, for new places and gadgets and clothes that take your mind off the temperature; it provides sufficient reason for rushing out to dine in what you once called a nightgown and now consider a favourite evening dress. (You'll see two sketched at the left.)

- Dark green-and-white prints, black-and-white prints with bright red or yellow cart-wheels, and a new pale, angelic blue-and-white are smart and cooling colour combinations.

- Pastel string gloves, dyed to match sweaters or accessories, are refreshing. Reflect on mesh gloves, dyed to match your pale blue Panama that you wear with a natural linen or black crêpe dress.

- Imagination is rife with the wearing of fresh flowers. Ordinary white daisies with straw-yellow hats; those new strong-yellow cornflowers against a black dress; pink cornflowers with a pale blue chiffon evening frock; sweet-williams in two tones, and poppies with bearded wheat on your tailleur.

- Shirts and blouses with skirts have never been more chic. Saks-Fifth Avenue have silk Antibes shirts in dark orange, navy-blue, and dark green that are exciting with natural linen skirts.

- Visitors at the smart Manoir Richelieu, at Murray Bay, have discovered that it is amusing to make a tour of the *habitants'* cottages—as foreign and quaint as the cottages of Normandy—and bring back the beautiful hand-made homespuns from native looms.

- Overgrown berets, like huge flat pancakes, have gone to the heads of smart Parisiennes. Agnès and Descat make them of faille and velvet; Suzy tucks them on top. Bendel has a new Suzy model in white.

- Chez Ninon is doing Chanel's starched lace evening dress in pungent yellow, and all the brown-eyed blond beauties in town are after it and their pale pink linens with coin dots.

- Hair-ribbons are turning every one into picturesque Trilbys or Boldini beauties. If your hair is longish, tie black velvet around it a little to the side. If it's short, perch a blue velvet bow on a back curl.



NTHOLM • PHILLIPS

HOT-WEATHER OASIS—A SIMPLE LUNCHEON SET UNDER THE SKIES, BUT BASED ON AN EARTH-BOUND BUDGET

SERVE IT OUTSIDE

THE PASTORAL HOSTESS

THERE is something about eating out-of-doors that makes everybody feel festive, as well as hungry. You know how every one flocks to sidewalk cafés and garden restaurants the instant they're open! And statistics show that more people linger longer over a meal out in the sunshine than they ever do in any dining-room. So if you have even a scrap of a garden or a bit of a terrace, it's fun to give people lunch there. And it can all be organized simply and, if you like, inexpensively.

You can see the concrete result that we achieved in that direction in the photograph on the opposite page. Perhaps not every one can manage the pond and the bridge, but you would be amazed at the moderate figures for which you can acquire the complete table-setting. It's all very summery and cool-looking, like a limeade in a frosted glass. The linens have cool grey checks in a coarse weave, one of Macy's summer inspirations, and you can make them your own for less than \$7. The Fostoria glasses have dark green tops and fluted stems, and the china is cream coloured pottery with splashes of green. (Alice Marks will sell you the glass and the pottery, including the little coffee-cups which you see sketched on this page. Further proof of our budget contention lies in the fact that the goblets cost around \$8 a dozen and the wine-glasses even less. The large plates cost about \$18 a dozen, the little soup plates about \$9, and the rest corresponding figures.) The leaves that hold the radishes and the cigarettes are in dark, spinach-y green (from Olivette Falls), and those so-smart horn-handled knives and forks are an innovation from Macy's (under \$18 for a set of six). And don't think we aren't consistent. Even the silver is modestly priced—Gorham's new "Lady Caroline" plated ware, and the water pitcher is plated, too.

Putting a final benediction upon our table is what we consider practically the perfect maid. Her uniform is in *épinard*-green, a flawless note in the outdoor background, and her cap and apron are of sheer organdy, beautifully finished. If you want to duplicate her turnout, you will find it at the Crawford Shops, an establishment in New York, run for charity, which is a past master in the art of turning out smart servants' uniforms. You see the maid again in the sketch on this page, wheeling forth a table that is what might be described as a little gem. Because not only can you pick it up or push it, as ter-



race or turf requires, but when it isn't in use, you can fold it up entirely flat and stand it against the wall. (From Alice Marks, at less than \$12.) On the top shelf is one of those Silex machines, with a protected alcohol flame, because we think coffee made at the table is not only good, but especially amusing to encounter out-of-doors.

And now, what to have at this lunch? For one thing, let's have mixed vermouth as an alternate to cocktails, because it seems such an especially nice thing to sip under the sun and makes you think you're back in Paris. With the drinks, there is a new biscuit called Hol-Wheat Wafers that is perfect, because it is crisp and thin as a sheet of paper when it is buttered and toasted. If you want another type of canapé, miniature codfish balls, fluffy and hot, are good.

The soup that you see in the soup cups is cold cream of leeks, one for which we begged the recipe from the Restaurant Robert, where you always have such good food. An amount to serve eight people is made in this way. Half a dozen leeks are minced and simmered in a little butter for a few minutes, when two quarts of chicken broth are added. This is cooked for an hour and seasoned to taste. Half a pound of sorrel (you get this from Italian markets or food shops) is well washed, cut in thin strips, and simmered in butter for five minutes. Half the sorrel is put into the soup, which is boiled a short time longer, when a little arrowroot is added, and the mixture is boiled a final bit more. The soup is strained and allowed to cool. When extremely cold, the rest of the sorrel and some heavy cream are added.

Soup is a nice way to begin summer lunch, anyway, and, if you are planning all cold food for a buffet, perhaps, with people wandering round the garden, cups of clear, hot soup strike a happy balance.

After the soup at this particular luncheon, we planned curried hard-cooked eggs in rice, which will be followed by Virginia ham with a beautiful salad. A chiffonade salad, this time, instead of the strictly green kind, so that it can have wedges of cucumber and tomatoes and tiny radishes all mixed up in it. For dessert, the fruit that is on the table, or perhaps pears, passed in a wicker basket lined with grape leaves and accompanied by ripe Camembert. If you can add some green almonds to your fruit, they give élan.



SIX CHARACTERS in SEARCH of BEAUTY

1 When you see her walking past you on the street, Mrs. Goadsby looks very young and very chic. Her slight, small figure allows her to lean towards the younger styles. "Isn't it silly?" she will say, "I can wear the same size as Jinny!" Jinny, her twelve-year-old daughter, wears 14's. But when you come close to Mrs. Goadsby, you see that—well, that she has a twelve-year-old daughter. Her face sags the minute her smile leaves off. There is a lifeless quality about her skin; you can see how she will look in her fifties. The odd thing is that she never does anything about it. (Page 70 tells what she *might* do, if she took the trouble.)



2 Mrs. Jeremy White is a bridge fiend. Her four-somes are formidably expert, her bridge clothes are a symphony of perfection. Men like her because she is not too thin, has beautifully groomed dark hair, and laughs easily. Women like her, too, but they can't help looking at her hands with a definite, if tacit disapproval. Her nails are painted scarlet, but are half an inch long, pointed like talons, and the wrong shape for her fingers. Often, they are cracked, and there are cigarette stains on her finger-tips. She calls attention to them by bracelets and bangles that clank and jingle with every flip of a card, every gesture. (We hope she'll read page 70—and *reform*.)

3 Marion Fraser is tall, striking, and original in dress. She is always snapped at first nights and big parties, because the newspapers and magazines can count on her having the latest trick of fashion up her sleeve—or on her head. She knows she can be daring, because of the classic perfection of her features. Hers was the first cart-wheel hat in New York. Added to this external daring, she has a brilliant tongue. Her tragedy is that, in spite of all this and in spite of spending half her time at the hair-dressers, her hair always looks unattractive. Lank, straggly, lustreless, it spoils her dashing schemes and makes even her best friends sigh: "If only her hair . . . !" (She should read page 70.)





4 Mrs. Graeme (above) has a passion for cosmetics. You always meet her at perfume counters, having the salesgirls run the stoppers over her wrist or try rouges on their arms. She buys the most expensive paints and powders, usually changing them every three or four months. Somehow—and she knows it in her heart—the finished make-up is never quite right. You are always conscious of the separate features, not of the face as a whole. Either her lipstick stands out, or her eye-shadow, or her rouge. Her whole face looks “cluttered,” or like an expressionless theatrical mask. For her own good, we hope she’ll read paragraph 4 on page 70.



5 Follow the smartest pack of hounds in the East, and you’ll see Mrs. Whittlesey-Knowles flying over fences on her handsome black beauty. Her riding-clothes, her tweeds, her felt hats sit on her spare frame with incredible correctness. The fit of her boots would delight the soul of a county Englishman. Her hunt breakfasts are the most successful in the country. But when she puts on evening dress, she ages ten years. Her complexion is weather-beaten; there are lines around her eyes (although she is much too young to have them). The spoils of the hunt, one might call them. (Page 72a gives the remedy.)



6 In every list of New York’s smartest women, Mrs. Anson Hicks is among the first five. Bird-like, hipless, impeccably groomed, she wears clothes of a subtle perfection. She has never been known to give a banal dinner, for the simple reason that she herself is something of a gourmet. She has sparkling grey eyes, crisp auburn hair, and charming gestures. But there is something drawn about her face, under its restrained make-up—a taut quality that betrays the loss of her first youth. The sad truth is that her skin is too dry. Steam-heated rooms, late hours, cocktails, too little water (internally) are responsible. (Page 72a will help her.)



THE INNER GATE OF BLÉRANCOURT, AND A GLIMPSE OF THE PAVILION

PHOTOGRAPHS BY ELSE B. N.



THE ENTRANCE GATE AND MOAT



RHYTHM IN STONE: A DETAIL OF THE PAVILION ROOF

BLÉRANCOURT

BY ANNE VANDERBILT

ONE hundred years after the death of the Marquis de Lafayette, when both France and America are commemorating the Lafayette Centennial, his spirit still lives on in a little village sixty miles from Paris. It is Blérancourt, in the Aisne, the same place where Rochambeau received Lafayette's clarion call, *aux armes*, and recruited his army of volunteers for the American Revolution, and where Lafayette's bond of Franco-American friendship is being constantly fomented.

For Blérancourt is a monument to the traditions of liberty and fraternity between the two nations that Lafayette established. And this June, when Frenchmen and Americans are paying tribute to his memory by visiting the Lafayette Centenary Exhibition in New York and the Exposition which is opening at the L'Orangerie in the Tuileries in Paris, there will be an event of social and international significance held at Blérancourt.

Every year, in the middle of June, Miss Anne Morgan and I leave America to attend the Assemblée Générale of Les Amis du Musée de Blérancourt, to greet both the American and French members of this society, and to discuss plans for fostering the ever-growing Franco-American collection housed in the Musée. Here we wander through the gardens that still betoken the glory that was France in the



ILSE BING

THE LOG'S ENTRANCE

seventeenth century, when the Duc de Gesvres patterned the Château after the Palais du Luxembourg, and when Marie de Médicis honoured it with her presence. We still see their portraits in the Musée, which is lodged in all that is left of the Château: the two *pavillons* and wing restored after the World War by the friends of Blérancourt. But we see more than just the history of French tradition. We trace the bond of France and America from the days of Lafayette to the present, depicted in paintings, sculpture, arms, and documents, a collection so unique that it has earned the inclusion of the Musée among the National Museums of France and attracted more than ten thousand American visitors last season alone.

All of the Musées Nationaux are cooperating with the Lafayette Centennial this season. Blérancourt, in addition to its regular collection, has added an exhibit of all the early ambassadors from France to America. And, of course, a special feature will be made of all those treasures which have significance for the period of Lafayette.

Come with me for a moment to that corner with its Norman arches and French windows looking out into the rose-garden, and relive the period of the American Revolution. For here is a testimonial to the friendship of Washington and Lafayette, the zeal of Rochambeau, the diplomacy of Franklin. First, let us glance at the sculpture: the plaster cast by J. W. Spear that shows Washington, Lafayette, and Rochambeau with a flag; the bust of that American Revolutionary hero, John Paul Jones, made by Houdon, who is renowned for his bronze bust of Lafayette.

It is equally interesting to note how the painters of the day conceived the American War of Independence. There are portraits of Washington, Lafayette, and other outstanding figures of the times by such (Continued on page 73)



THE LOGIS—PRELUDE TO BLÉRANCOURT



A perfect luncheon costume: pale pink crêpe lavishly hand-shirred down the front and over the shoulders, with a jacket of luscious deep red velveteen; Hattie Carnegie Ready-to-Wear

Fresh as raspberry-ice is this silk dress and jacket with clear checks in bright red and white. The jacket is bound, the dress trimmed with white grosgrain ribbon; The Tailored Woman

White linen suits are synonymous with smartness—especially this with its full-length coat. It has a simple skirt and a tuck-in blouse of bright red-and-white Chanel bow-knot print; Altman

A two-piece dress of wide-ribbed white piqué has inserted bands and knots instead of buttons; from Saks-Fifth Avenue • All hats shown on these two pages are from John-Fredericks



J. PAGES.
NY. 34.

Nothing could be gayer or smarter for country club days than the red jersey jacket above, with Chanel's own C woven into the fabric. The dress is of white crêpe, and simple; Rose Amado

A cool, fresh linen dress is a comfort, especially when in a green-and-brown plaid. This dress is two-piece, and the neckline may be buttoned high or worn as shown; from Jay-Thorpe

The eternal chic of white silk crêpe is enhanced by the most entertaining of scarfs—a black, white, and red print, with Spanish-looking fringe—to be worn as a cape or an Ascot; Milgrim

Country club lunch



HOYNINGEN-HUENÉ, HOLLYWOOD

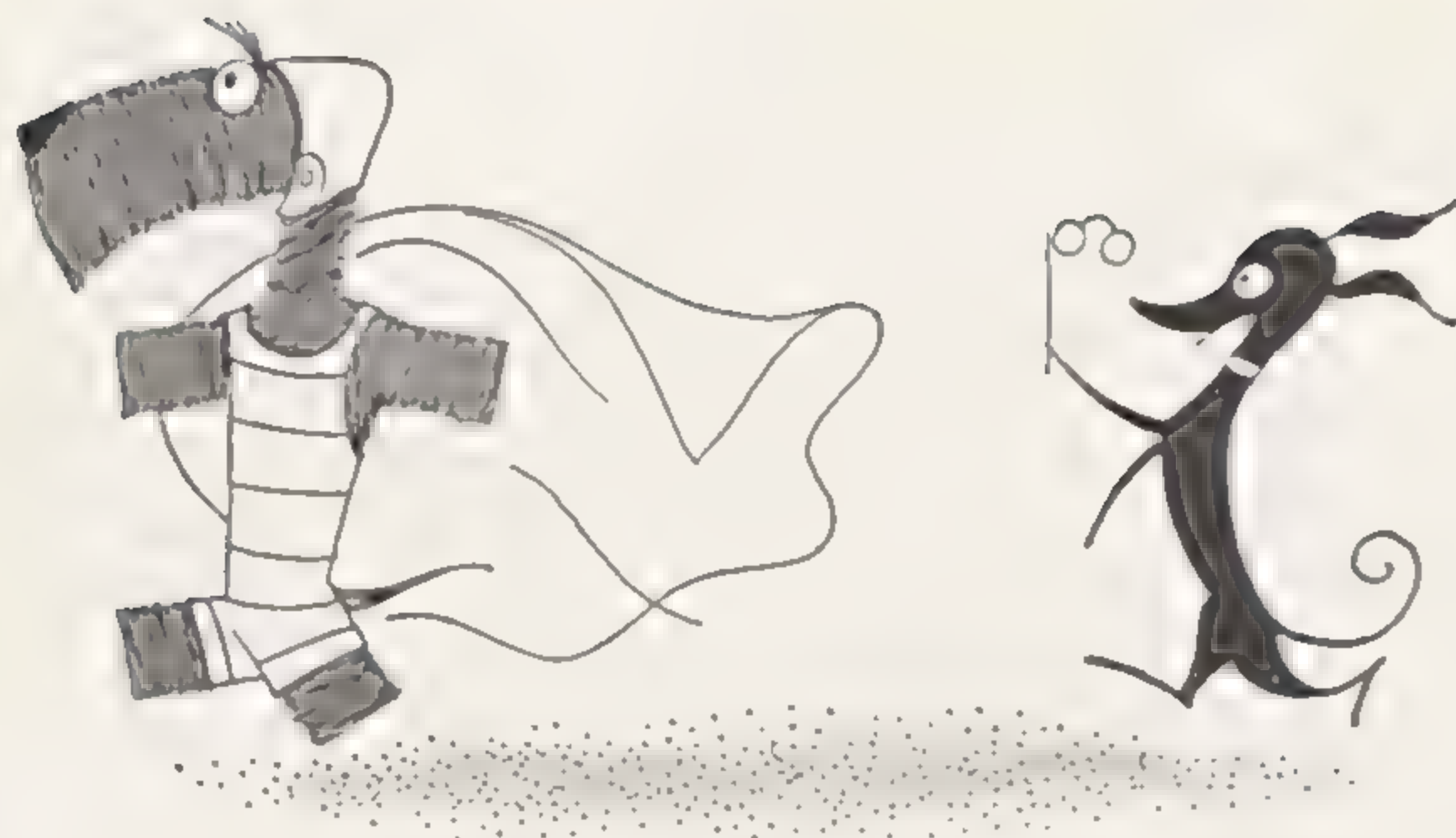


MADAME MARCEL ROCHAS, the wife of the well-known French designer, is wearing one of her husband's models in the photograph at the left—a beach costume with a simple sleeveless dress and a short little jacket. The fabric used for it was designed by Monsieur Rochas, too, and made by J. Rémond—a gay cotton toile with red and blue flags and grey cords on a white background. Tiny mother-of-pearl clam-shells make the amusing buttons and trim the fastening of the bright red and blue leather belt that completes this youthful costume

The evening gown shown in the photograph above was a part of the wardrobe made for Madame Rochas's recent visit to America, when she and her husband went to Hollywood via New York. The dress, of black ribbed silk from Colcombet, is a slim evening gown with a long, moulded skirt and a backwards movement, and over it is an enchanting ruffled collar, cut—surprisingly—so that it rounds into a flaring peplum. White organdie embroidered all over with square, shimmering silver sequins is the fabric. It's hard to imagine anything more chic, cool, or becoming

SHOP-HOUND

tips on the shop market



"LEAVE everything to Gervais, and you'll have a perfect wedding picture." So said one mother to another over the tea-cups at Chatham Walk. Overhearing this conversation, I went the next morning to learn about weddings as done by Gervais, and I am passing the news along to those who are altar-bound. Gervais planned eight of the most important weddings of the spring, so there's very little she doesn't know about bridal panoply. She did Mrs. Schiff's wedding, and how near that came to being poetry only those privileged to see her will ever know. Nothing but creative genius could have made that gown of swirling, misty white tulle, with the veil falling in tiers. For Miss Helen Kellogg, she turned to white satin, and combined it with some beautiful rose-point that the bride had inherited. It is not easy to be elaborately simple and gorgeously splendid at the same time—but that is exactly what she accomplished.

Gervais' fame as a dresser of brides is far-flung. Miss Katharine Mather of Cleveland travelled to her for something very special to wear when she kept her altar date in June—and that wedding in Cleveland is still being talked about in New York. It was done all in white and green—as refreshing and stimulating as crème de menthe with plenty of ice and fizz. Miss Mather's gown was so white it fairly shone, and her eight bridesmaids wore pale green organza. In place of flowers, they carried farmer-in-the-dell sprays of maidenhair fern.

Gervais was the first to revolt against bridesmaids' hats. She says that you may pick six—eight—ten—twelve of the prettiest girls you know for your bridal party, but no one can pick an identical, selfsame hat that will be becoming to all of them. A hat that is a blessing to one girl is a blight to another. So there you are. She recommends wreaths, "wreaths of anything—laurel, orchids, grapefruit, spinach—any kind of a wreath, but please no bridesmaids' hats." Miss Barbara Pratt's attendants wore wreaths

of silver leaves and looked enchanting.

In addition to Gervais' shop being an irresistible magnet for brides, it's a grand place to buy all your clothes. She prides herself on bringing over some Paris-loved models not to be found elsewhere in New York, and she has a carefully selected stock of the best of our American originations—ofttimes made of exclusive fabrics brought from Paris and London. But what she dotes on is creating and making clothes especially for you, turned out with the wisdom of a serpent and the hand of an artist. On about August fifteenth, Gervais will move to 5 East Fifty-First Street—a new little shop that will be a charming background for her clothes.

- Crystal clear and ice cool—that's the new fad in jewellery. I heard a whisper from Paris about this glacier-like jewellery, so out I went to get the facts about it. At the Lido shop (563 Madison Avenue), my journey ended. Here I found people who knew all about crystal jewellery—in fact, had originated some pretty alluring examples of their own. Mr. Le Vine, for instance, is an artist—he actually paints with rubies, emeralds, and sapphires. His crystal clips, with diamonds and sapphires, are disturbingly lovely. And what he sentimentally calls love-rings would send an Eskimo to the fur pawnbroker. These rings are an intricacy of platinum paved with diamonds, with a Grecian sort of a pattern done in rubies or whatever you crave, all about half an inch wide. The result is a series of rings that will drive you pleasantly mad. They are being bought as presents for brides and bridesmaids, and even as engagement rings.

The Lido shop specializes in making new jewellery from old. Heirlooms—those terrible gobs of gold dimming really good diamonds that you inherited because you were named for your maternal grandmother—may be turned into the most devastating rings and such. You wouldn't believe the possibilities in these mid-Victorian aberrations until you have

- Shop-Hound spends most of her time nosing around the shops of New York. She can not undertake shopping commissions, but will be glad to give information. Write Vogue, 420 Lexington Avenue

consulted Mr. Le Vine. When he showed me the lovely things he was doing in crystal, I said—"Why not a crystal wrist-watch?" And he said—"I'll do one." And by the way and beside the point—even Hetty Green would have called the Lido prices moderate.

- Summer has many delights (the sky-rocketing thermometer is not one of them), and among them is a cool marvel—Van Raalte's new all-in-one corset. This is the acme of nothing, and still is *something* very special. Made of air-weight silk woven in an ingenious way with Lastex and ventilated like an air-conditioner, it is firm, yet weightless. Buy it at Lord and Taylor's for about \$3.

- You have a bathing-suit? What of it? You can use three or four with utmost impunity. Bathing-suits, even with the best of care, do fade and catch on splinters and pull a bit, so it's just as well to have spares. More fun, too—and not much drain on the budget. Saks-Fifth Avenue, for instance, has a beauteous stock. Ask to see their Sacony suits. I did, and this is what they showed me: A one-piece model—a turquoise-blue knit with an adjustable white halter lacing around the front and leaving the back bare to its summer glory. (Priced about \$9.) A two-piece suit in rose colour (you'll look browner than you are in this) is knit with a square stitch and has a low, square front lacing in the centre and pants that lace at the waist; the back goes deep down. (This costs about \$10.75.) Also, a royal-blue suit, knit into what looks (Continued on page 74)



LORD AND TAYLOR

VOGUE'S *finds of the fortnight*

THIS fortnight, we set out with the sole idea of finding something that will do for your summer-in-town wardrobe what a bit of chutney does for your summer palate. After a couple of months' exposure to country suns and winds, clothes bought in the spring sadly lack the *esprit* you want for your less casual engagements. So we chose satin. We chose taffeta. We believe in the intrinsic chic of these two materials; we believe in their practicality. You can wear them now with white accessories, and look cool as a julep. You can wear them later with dark accessories, come autumn. They're classics. We believe in their individuality, and in their urbanity. There's nothing about the sleekness of satin or the crisp chic of dark taffeta that suggests "country." So, with this little credo in our hearts, we scoured the New York markets, and present what we feel are *finds*—two taffeta costumes for luncheon; a black satin dress in which to be carried off to cocktails in your Cadillac; and a satin gown for dinner at Chatham Walk.



DRESS FROM BEST

YOU MAY BUY THEM IN NEW YORK AND OUT

SELECTED BECAUSE—the two-piece afternoon dress of all-silk satin (opposite page) is cool for summer with white accessories, and equally smart for autumn with dark hat and furs. The skirt has the new tunic effect. Lord and Taylor; \$23

SELECTED BECAUSE—the evening dress of Duplan's satin (above) has dignity and charm. The twisted scarf neck-line fastens with a clip to match the low back décolletage. The skirt has a slight, graceful train. This is from Best; \$30

SELECTED BECAUSE—this silk seersucker taffeta jacket-dress is cool as a sheer. Mouseline bow. Jay-Thorpe; \$30
• A perfect mid-season suit (far right), of taffeta, has a blouse and a pleated jabot of white Kora net. Altman; \$40

WHERE TO PURCHASE—If no shop in your town appears in the list on page 9, write Vogue, 420 Lexington Avenue (enclose a stamped envelope) and we'll send the name of one located near you



NELSON

JAY-THORPE • ALTMAN

A PICTURE OF LOVELINESS UNDER THE SUN



Elizabeth Arden has made a specialty of studying the effect of the sun on various types of skin. As a result, no matter what kind of sun-life you prefer to lead, Elizabeth Arden has the preparation that will make it a very happy, lovely one.

There is Ardena Sun-pruf Cream for those who do not want to burn... Since the advent of Miss Arden's Sun-pruf Cream last season, burning and peeling have become unnecessary evils. Under Sun-pruf Cream the most sensitive skin will not burn. It isn't sticky or greasy and it does not show. If you want to tan a little, spread Ardena Sun-pruf Cream on lightly. If you do not want to tan at all, apply it generously. Ardena Sun-pruf Cream \$1.25 the tube

There is Velva Beauty Film to make you appear tanned and chic... This velvety paste covers blemishes and is really a perfect, ready-made tan! It is indispensable with shorts, for it gives the legs an exquisite finish. Select the shade you want to look, rub the film in well... And there you are—tanned just the shade you want to be. Velva Beauty Film...four shades...Eggshell, Dark, Evening and Suntan (a new ruddy brown). \$1.25 the tube. Velva Beauty Talcum \$1.00

There is Ideal Suntan Oil...if you want a rich tan... Brunettes adore Miss Arden's Suntan Oil. It prevents dryness, keeps your skin soft and smooth, and helps give you a lovely, rich, even tan. It comes in delectable kidney-shaped bottles in costume-colored, waterproof cases for the beach, at \$5. Also in attractive bottles for the dressing table . . \$1.00, \$1.75
Two shades...Honey and Café.

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NATIVE CUSTOMS OF HOLLYWOOD

(CONTINUED FROM PAGE 23)

versus swarthy cattle-rustlers) which you'd never see anyway, or one of those timid, unimportant pictures used as fillers in theatres that run double-feature bills. Every notice of a preview, it seems, reads "Major Studio Preview." You must then bring your intuition into full play.

Does the theatre displaying the preview sign look as if its audience might be a representative average audience? Does it look like a first-class neighbourhood house? Does it look prosperous enough to have installed the best sound equipment? If your judgment tells you that you can answer these questions in the affirmative, then you may feel safe, pretty safe, in planning your evening so that you arrive at the theatre by seven, in order to find seats (announced previews are mobbed). Whereupon you see the feature, the while sharing in the thrilling suspense that pervades the native patrons as to what picture's going to be previewed, and who's going to appear in it.

Titles are never announced before they're flashed on the screen. You see, the cast of previewed pictures invariably attend—the preview gives them their very first opportunity to enjoy looking at themselves in their new picture—and when it's over, they stand in the lobby while waiting for their motors and discuss their work, and there they are for all to see. And the natives are crazy about looking at picture stars in person. (You wouldn't think so, in Hollywood, but the peasantry gets more worked up about picture actors in their native land than anywhere else in the world.) So, if you've chosen wisely, you've seen a major picture in the raw. You've been handed preview cards to fill out, postcards to be mailed to the studio, on which you write your opinion of the picture and make suggestions for its improvement. It's fun, like filling out questionnaires.

PREVIEW HUNTING

The good part about preview hunting is that it carries you all over Southern California—and even to San Francisco, if you're thorough, since some studios, in order to get away from the preview-wise Hollywood populace, journey for hundreds of miles to find a fresh, preview-virgin audience. Try scouring Glendale first—previews are announced in Glendale theatres. Then, when the preview scent intoxicates you, scamper off to Pasadena, Riverside, San Bernardino, Santa Barbara, San Diego—and see, you lucky things, California, too.

Beauty parlours are the clearing-houses for the hottest clues to the date and whereabouts of the distant previews. Your manicurist, she tells you with quiet pride, has just finished painting Gloria Glory's nails mahogany, and Miss Glory asked her please, dear, to hurry, for she must be in Santa Barbara by nine. That's your tip-off. You collect your party, pile it into your car, follow the excellent directions of the road signs set up at every turn by the Auto Club of Southern California, and arrive in Santa Barbara two hours later, chattering with amazement at the splendour of

the smooth, broad highways and the speed of your journey—for the speed-limit on highways in Southern California is forty-five miles an hour and makes motoring a winged delight.

Now in Santa Barbara, you scan the façades of the movie theatres, till at last you discover your "Preview Tonight" sign. If none of the theatres displays it—maybe this is a "sneak" preview, which is lovelier still, for that means it's terribly, terribly secret, and whosoever tracks down a sneak preview straightway becomes a Grade-A preview huntress. You look for a suppressed hubbub in a theatre lobby engendered by little groups of worried-looking men in handsome camel's-hair coats, who are the producers, and little groups of disillusioned-looking women in lavishly furred sports clothes, who are the producers' wives. Wedged in these groups, the picture's stars may be seen, trying bravely not to look like themselves. It isn't that they think they look bad—it's to ward off the autograph hounds.

DISCOVERIES

But here's your preview—and success. When it's over and you're driving back, and you watch the moon shine on the Pacific (for most of the drive to Santa Barbara skims along its shore), you know all at once that you've got to return to Santa Barbara, you've got to explore it for itself alone. By chance, you've come under its spell, but by design now you'll return, for you must savour it fully. And this is what happens to you wherever you go in California. You went searching for the treasure, perhaps, of a preview, and you stumble upon the treasure that lies in an old California town.

Perhaps you wonder if food, too, can become the goal for treasure hunting in this fabulous Hollywood. Yes, ma'am, and it is, if you approach it with your sense of appreciation adventure-hungry. The native Hollywood fare is the sandwich; the native Hollywood beverages, orange-juice and grapefruit-juice. Sandwiches—humph, you mutter disdainfully, humph! A sandwich is a shaving of ham and, if it's lucky, a fragment of lettuce, lurking dispirited between two slices of bread. Not in Hollywood, it isn't. In Hollywood, a sandwich is a production, a rainbow of colour, a riot of flavour, an amuck-running of gastronomical imagination, set between the top and bottom of a round flat toasted bun, wrapped in specially devised pieces of tissue-paper that enfold one-half of the sandwich—to protect your fingers from the oozing juices and to give you purchase for a firm hold—while the other half is left free, for crunching. The peculiar joy that comes from eating a Hollywood sandwich results from the wonderful fact that it crunches.

Soon, the treasure seeker scorns the run-of-the-mill Hollywood sandwiches. She searches for the esoteric sandwich, she scours the wayside inns for those chefs preoccupied by fantasy, those gifted gents who can really think up things to do to a sandwich. Maybe it will be a special sauce, maybe a ring of green pepper, mayhap a coating of home-made sweet pickle relish, perhaps a slice of (Continued on page 76)

*Newest
designs*



Ensemble No. 6711 - Crushed and tied at the neck with a bewitching bow, and with interesting seaming on the skirt and shoulder yokes, this suit is enormously chic to wear for afternoons in town. It is designed for sizes 14 to 42, and it is made of black taffeta

Designs for Dressmaking



No. 6712

Frock No. 6712 - A brand-new bodice treatment, an equally new skirt, both on an "Easy-to-Make" frock of checked woollen. The bodice has an unusual, buttoned, looped front; the skirt, interesting rever-like edges. Designed for sizes 32 to 44



No. 6709

Ensemble No. 6709 goes to the city and to the country, as well. The chic drop-shoulder yoke on the collarless jacket is repeated in a modified version on the blouse. This model is designed for sizes 14 to 42. Of Forstmann wool and Taylor and Davis linen



No. 6710



No. 6713



Prock No. 6713 - You may have the severely chic neck-line on this "Easy-to-Make" dress, or add collar and jabot, which are included. This is designed for sizes 32 to 42. Shown of Spada crepe from Stunzi Sons

Ensemble No. 6710 - Small bows, a simple coat, two new ideas on sleeves - all embodied in this "Easy-to-Make" ensemble. This is designed for sizes 32 to 42. A Berlinger crepe of Crown Rayon is used

Midseason Change



Special Designs

Frock No. S-3724 - Like a gay bandanna, the collar of this frock muffles the throat and ties perkily in back. Designed for sizes 12 to 42. Of a Blumenthal printed crepe

Ensemble No. S-3725 puts a little boy's collar on its overblouse and adds a swagger coat and trim skirt. Designed for sizes 12 to 20; 30 to 38. Of Forstone suiting

Patterns may be purchased from any shop selling Vogue patterns, or by mail, postage prepaid, from Vogue Pattern Service, Greenwich, Connecticut; 1156 The Merchandise Mart, Chicago, Illinois; or 523 Mission Street, San Francisco, California; in Canada, 360 Adelaide Street, West, Toronto, Ontario. Prices are given on next to the last page

A NEW MIRACLE OF BEAUTY SCIENCE

to guard and glorify
your skin



SUNPROOF CREAM by Helena Rubinstein

It is the talk of Beauty Science and of Fashion too—this unique creation which protects, soothes, transforms the skin. The New Sunproof Cream is another of those inspired achievements by Helena Rubinstein destined for lasting fame!

SMART SUMMER MAKE-UP

Water Lily Snow Lotion—New! Cooling, entrancing foundation for summer evenings and spectator sports. Protective. Peachbloom and Rachel. 1.50.

Helena Rubinstein Powders—adherent. Glamorous tones, including Mauresque. Textures for Normal, Oily, Dry Skins. 1.00, 1.50, 3.00 to 7.50.

Helena Rubinstein Rouges—dramatic! Beneficial. Adherent. 1.00 to 5.00. Waterproof Rouge en Creme. 1.00.

New! Water Lily Lipstick. Contains a biological ingredient which restores the softness and lustre of youth in the lips! The four gorgeous Reds—and thrilling new "Evening." Generous quantity. Silver tone, 1.25. Platinum tone, 2.00.

Persian Mascara—New! Does not run or smart. See blue, blue-green, 1.00, 1.50. Eyelash Grower and Darkener. 1.00.

Beauty for the Bath—Enchanté Bath Essence—exhilarating. Hauntingly fragrant. 3.50 . . . Enchanté Bath Powder de Luxe—flesh-tone. Misty-fine. 2.50... Water Lily Deodorant Talc—1.00.

- The New Sunproof Cream neutralizes the actinic rays which burn, age the skin.
- The New Sunproof Cream cools and soothes the skin and quickly heals sunburn.
- The New Sunproof Cream makes powder and rouge doubly lasting and alluring.
- The New Sunproof Cream gives the skin a youthful freshness and bloom instantly.

Sunproof Cream is a definite summer necessity for all skins. In town, at the beach. Excellent also for arms, legs and back, as well as face. 1.00. Double size, 1.50 . . . Sunburn Oil—for a smart tan. Protects. Indispensable to men, too. 1.00, 1.50.

DAY-BY-DAY SUMMER BEAUTY CARE

Cleanse with Herbal Cleansing Cream. New! No other cream in the world like it! Infuses the tissues with new life, new youth instantly! 1.50 to 7.50 . . . Nourish with Youthifying Tissue Cream and see your skin grow smoother, softer, despite parching sun. Marvelous for squint lines! 2.00, 3.50. Close the pores and gently brace with Skin Toning Lotion. 1.25, 2.50.

INDIVIDUAL SUMMER BEAUTY ADVICE

—awaits you at the Helena Rubinstein Salon, fascinating news about the latest Paris make-up too. Come in for consultation, without obligation. Or for a beauty lesson treatment.

Helena Rubinstein Beauty Preparations and fascinating Parisian Make-up available at her Salons and all smart stores Write to Dept. V7 for the smart new summer leaflet "Sunproof Your Beauty."

CHICAGO
DETROIT
BOSTON
LOS ANGELES
SEATTLE

helena rubinstein
8 East 57th Street, New York

PARIS
LONDON
VIENNA
MILAN
TORONTO

The BRÄ-LIFT

by Jantzen



● A strikingly beautiful suit—the new Jantzen Brä-lift. The smart simplicity of its design perfectly expresses the modern spirit of “uplift” in a swimming suit. It completely meets the demand for natural body lines, assuring beauty without accentuation. Like all Jantzens, it holds its perfect fit permanently.

● A necklace sun-tie cord permits dropping the shoulder straps with complete modesty for a lovely coat of back and shoulder tan. . . . 5.00 to 8.95. Other models 4.50 to 9.95.

Jantzen
MOLDED-FIT
swimming suits

JANTZEN KNITTING MILLS, (Dept. 253) Portland, Oregon

Please send me style folder in colors featuring new 1934 models.

WOMEN'S ☐ MEN'S ☐

Name _____

Address _____



MARTINUS ANDERSEN

Here are three of the season's prize-winning beach kits. The cork kit shaped like a binocular case is Dorothy Gray's. Lenthéric made the water-proofed case, and the gay striped bag is from Primrose House. Details found below

ON HER DRESSING-TABLE

WELL, here we are, spending half of our days on the sandy beach, and here are all our favourite makers coming forth with all sorts of things to make beach life beautiful and painless. Up above, you can see three smart cases—snapped upon the sands due to the realistic imagination of our photographer. That cork case of Dorothy Gray's is as smart a beach gadget as you could wish to hang over your shoulder, shaped like a binocular case and holding the famous Sunburn Cream, together with a convenient tin of talcum and other vital bits of equipment. The Lenthéric kit is practically a miniature suitcase, and aside from being equipped with everything you need, from a lighter to a little bottle of eau de Cologne, it is covered with a smart-looking fabric that looks like linen and is entirely water-proof. Lenthéric meant to put cigarettes in this one, but the state laws wouldn't permit, so you get a bathing-cap instead and can stick your own brand of cigarettes in. Lenthéric, by the way, has a new sunburn preventive in two forms—Sunplexion Lotion and Sunplexion Cream, both effective and pleasant for creating a tan without a burn.

The striped kit from Primrose House is a triumph of smart economy. It looks gay and sporting, is equipped with what you need on the beach, and costs but a pittance. Something else new under the sun is to be found at Saks-Fifth Avenue under the name Bronzé. This is a bronze coloured oil, and fastened to the top of its handsome bottle is a good-sized brush, so you can paint the oil on, rather than smear it on with your hands.

● A cream that has but one purpose in life has just appeared from the Marie Earle laboratories. Its name is Nurimor (derived, we are afraid, from the fact that it is intended to *nourish more!*) and its purpose is to make dry skin as soft as soft. It's the type of preparation for the skin that “just eats up cold-cream.” We love it. We love it because it is rich, marvellously emollient, and, furthermore, because you can do just what the directions say, massage it in, leave it on for ten minutes, then take off what remains, and it will do its work just as well as though you had gone greasy to bed with it. And, we consider that pretty fine of it! (Continued on page 72)



Helena Rubinstein's brand-new summer series comes in these smart flasks. You will find the descriptions of their contents and their many virtues on page 72



A PROMISE OF RENEWED LOVELINESS



A dream that worked miracles on fading skin women thrill with its promise of new loveliness

Women have proved what a scientist believed; that the new discovery Junis Cream produces remarkable results when applied to skin

HE had heard a woman sigh, "Romance goes with youth and youth is gone at 40." That's what started a scientist seeking a way to hold youth in women's skins.

This scientist knew that young skin contains a natural, softening substance which makes it fresh, alluring—glamorous. So he got some in pure form and put it into the finest facial cream he could develop. Women tried it and their skins grew clearer, more transparent. Age lines melted. Skin began to stir again with life.

Sebisol—what it does

The natural skin-softening substance put into Junis Cream the scientist named *sebisol*. *Sebisol* is our name for this part of the chemical substance of your own skin. It is essential to every living

cell. It is so scarce, we searched throughout the world for a sufficient supply.

Pepsodent Junis Cream contains pure *sebisol*. That, we believe, explains why Junis Cream does thrilling things. Whether *sebisol* alone brings these results we cannot say. But we know from women's statements that Junis Cream does for women's skins what other creams do not.

You need no other cream

Gently apply Junis Cream to your face.

Feel it penetrate and cleanse. Feel it soften and refresh. Note how rapidly it spreads—how light and smooth in texture. Thus you realize why Junis Cream serves for every purpose—for cleansing and also as a night cream. We ask you to try Pepsodent Junis Cream at our ex-

pense. We believe you will be delighted with results. You be the judge. Junis Cream, we believe, will thrill you as it has thousands of other women who have tried it. Mail the coupon below for a free 10-days' supply.

FREE—GENEROUS SUPPLY

We want you to try Pepsodent Junis Facial Cream and see how truly revolutionary it is.

THE PEPSODENT CO., 919 N. Michigan Avenue, Chicago
This coupon is not good after December 31, 1934 J-1707

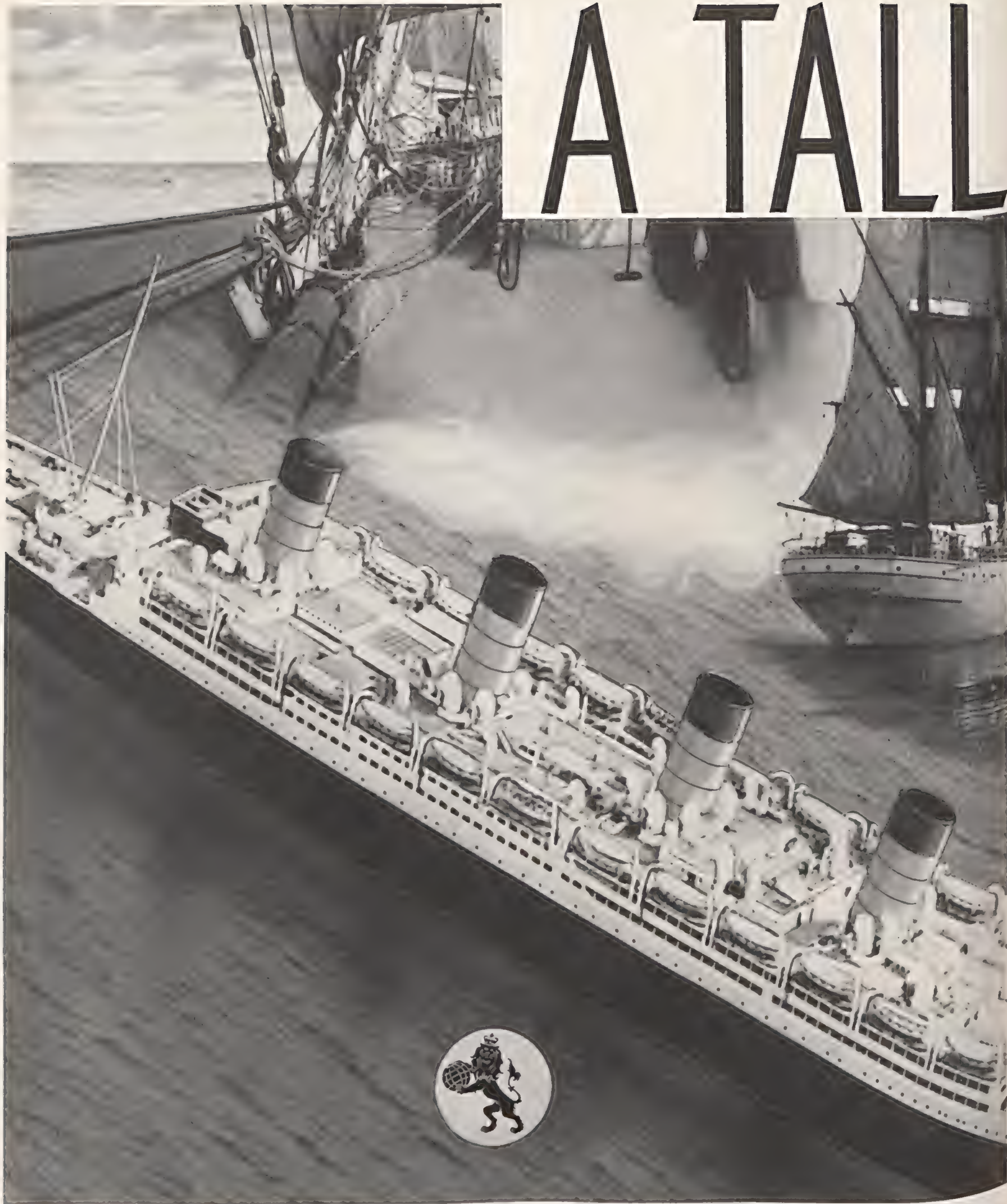
Name _____

Address _____

City _____ State _____

**his offer available only to residents of the United States
Only one tube to a family*

A TALL



CUNARD LINE TO ALL

MAURETANIA... *The White Cruise Queen* will make five two-week Sea-Breeze vacation cruises over an itinerary no other ship has equalled: Trinidad, La Guaira, Curacao, Panama, Havana. From New York July 7 & 21... Aug. 4 & 20... Sept. 8.

FRANCONIA... famous world-cruising liner will make three Sea-Breeze vacation cruises to Saguenay River, Quebec, Newfoundland and Bermuda. Two weeks. Calls at Boston second day. From New York July 28... Aug. 11... Aug. 25.

AQUITANIA... BERENGARIA recently remodelled, offer superb rooms with bath that represent unusual value in ocean going luxury. Next sailings from New York... Berengaria July 5, Aug. 2... Aquitania July 14, Aug. 8.

• For 11 successive years Cunard and associated lines have carried more passengers than any

SHIP PUTS TO SEA

Written by Alan Villiers



"When we go to sea in our old windships from Australia it's a matter of wind and tide right, and all hands aboard and the hatches battened down and the sails bent and the gear all clear for running; and if we don't go today maybe it'll be tomorrow. I've stayed at anchor in a barque a week or more, waiting for a fair wind.

"But how different when a Cunarder sails: 'Let go aft! Let go for'ard!' A few whistles; hoarse siren calls of the liner backing; melodic ring of telegraph bells; working of winches; a helping haul from a tug or two . . . and the liner in her blaze of light is under way. Our sailing ships are lovely to us and to all who see them; but there's a stateliness and grace and loveliness and *power* to the liner, too.

"We watch for the great Cunarders at our voyage-end, off the Chops of the Channel, when we come in from the Grain Race — blown from Australia 'round the stormy Horn; uncertain exactly where we are, with a landfall to be made—the Scillies or the Lizard Head. If we see a Cunarder we know we're all right for the black-topped red stacks, the towering superstructure, the lean swift-moving hulls tell us where we are.

"Sometimes one of them passes close to us. We make a strange contrast: the Cunarder proud and competent, not a week out from another Continent; we with our 100 days or more up from Australia, grain in the hold and a score-odd boys on deck. But they help us, these Cunarders, and we like to see them . . . and when it comes to crossing the Atlantic for pleasure or business, we don't go in sail."

Alan Villiers

Sailing-ship writer and part-owner of the barque "Parma" of "Grain Race" fame.

EUROPE

DIRECT ROUTE TO THE CONTINENT. You gain in directness when you cross in the Aquitania or Berengaria. These great Cunarders sail first to Cherbourg, nearest port of disembarkation for the Continent...thence to Southampton.

other line or group of lines •

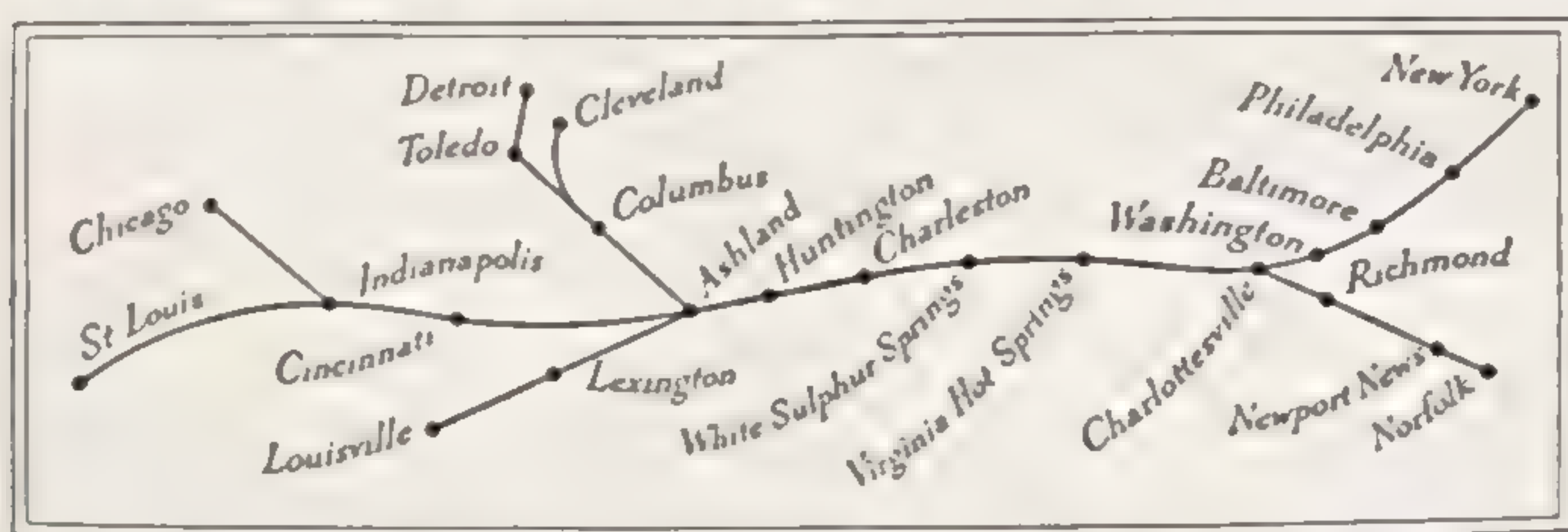




FRESH as the Air After a Spring Rain

On The Finest
Fleet of AIR-CONDITIONED Trains
in the World

THE GEORGE WASHINGTON
THE SPORTSMAN • THE F. F. V.



The ticket agent of any railroad can route you on the Chesapeake and Ohio.
INSIST UPON IT!

George Washington's Railroad
CHESAPEAKE and OHIO
Lines
Original Predecessor Company Founded by George Washington in 1784



SIX CHARACTERS IN SEARCH OF BEAUTY

(CONTINUED FROM PAGE 51)

1. The case of Mrs. Goadsby might almost be called the typical plight of the youngish American woman. Active, slender, she keeps her youthful figure at the expense of her nervous system and, often, her face. For the face will always grow thinner than the body, and as the fatty tissues wane, so do the round contours. When Mrs. Goadsby finally looks at herself in the mirror without smiling, and realizes that things must be done, she will have to resign herself to allowing a good amount of time for the doing.

She'll begin by going to a beauty specialist who takes her case especially to heart, twice every week. The massage that she will get has a certain rhythmic progression that is necessary for it to do its building up. In the treatment, there will be a hot-oil application and a fattening cream (certainly what Mrs. Goadsby is looking for) made of marrow, one of the richest of fats. There will be bracelet manipulations for the throat, to work against the first signs of crêpiness, and a rich eye cream for around the eyes. At home, Mrs. Goadsby must use the heated oil and the fattening cream at least three times a week, along with her basic treatment. And, for her there is a finishing cream that camouflages the years marvellously. A film of this should go over her face (never rubbed in) every time she makes up, and around the eyes, to deny all sallowness. This will be to Mrs. Goadsby what the actresses' grease-paint is behind the footlights. It doesn't make her look made-up, though.

2. Mrs. White is not only a bridge fiend—she is something of a fool for letting her hands get into such a state when she is continually keeping them before the public. First, she should always have her nails filed to follow the line of her fingers. Nails were put on fingers to protect the flesh. The instant they are shaped too close down on the sides, they are out of proportion. Furthermore, those hard little corners on Mrs. White's fingers are the result of poor shaping. Also, claws like hers have not been chic since the Chinese used to cultivate them and then build little cases for them, as an indication that the lady who wore them never had to do manual labour.

Mrs. White must give up all this and go to that salon in New York where each manicurist "styles" the nails as a hair-dresser does heads. If the fingers are short and stubby, the nails are shaped in ovals. If the fingers are long, the nails become almonds. Mrs. White will make her hands things of beauty by means of a hand massage that gives limberness and softness, for which a non-fattening cream is used for pudgy hands and a rich softening cream for scrawny ones. Every trace of nicotine will be removed by bleach and nicotine-remover. She will take home a bottle of the superb cuticle oil, and rub some of it around the cuticle every day of her life, working with a cotton-wrapped orange-stick. And, once the manicure genius who presides over this salon has told her that she can do marvels towards tapering her own fingers by shaping them gently at the tips, you will find her fingers working steadily on her

own hands while her mind is concentrating fiercely on bridge hands to come.

3. Miss Fraser's first step is to go to a hair authority and have a "diagnosis," which will tell her a number of unexpected things about herself. For example, her hair, even more trustworthy than the stars, will reveal that she has been overdoing both mentally and physically; probably that she has been overeating; almost surely that she has been having shampoos far too often.

If she really wants to put everything right, she will make an effort to get proper rest and relaxation the while she's setting about this hair restoration. In the beginning, she will go to the salon every day for a week for a treatment with a corrective tonic, brisk brushing, and massage. After that, she will have one scalp treatment a week and never have her hair shampooed more frequently than every three weeks, and if she keeps at all this for three months, she will find herself with a new head of hair. Being a smart lady, she will take advantage of the salon's offer to bring her maid along, so that she can see how the tonic and brushing proceed, and thus do them properly at home. Or, even better, the maid can take a week's course of lessons, and become proficient enough to carry out the treatments when her mistress travels beyond reach of the salon. As a final precaution, she will always have treatments before and after a permanent wave.

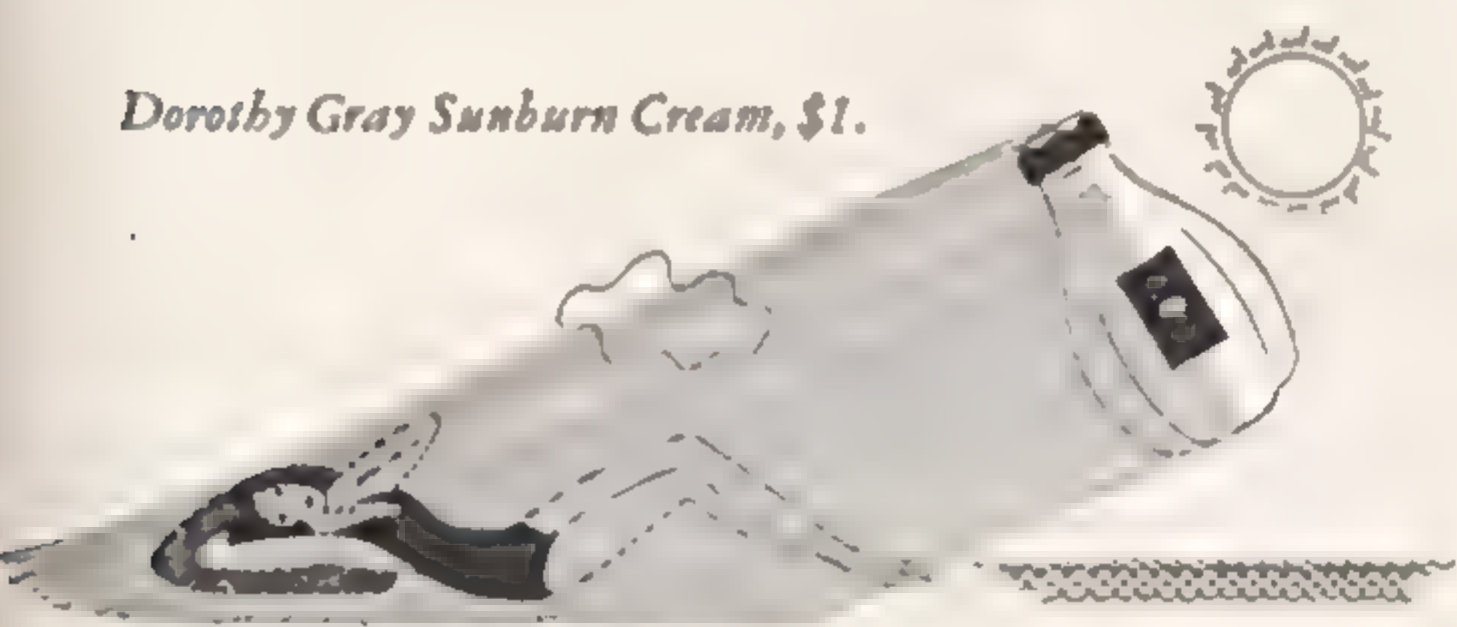
4. Mrs. Graeme has first to learn a few facts once and for all before she can straighten out the cluttered effect of her face, and the person to tell her is the beauty specialist who has evolved a cosmetic theory that is practically fool-proof. To begin with, Mrs. Graeme, you must realize that it is your skin tone that determines what cosmetics you must wear—not your dress or your hair. Your powder must match your skin as closely as it is humanly possible to have it. The best way to do this is to see the shade on your face before you buy it, and as this is being written, the specialist whose theories are herewith being expounded is putting on cosmetic counters sample boxes of her powders, which can be put on Mrs. Graeme's and other people's faces until the perfect shade is found.

Next in importance for perfect make-up—rouge and lipstick must be exactly the same shade of red, once they are on the face. This specialist not only makes her cream rouge, cake rouge, lip salve, and lipstick so they are identical on the face, but she calls them all by the same name, so you can't go wrong. We keep saying "on the face," Mrs. Graeme, because they aren't identical in colour in their boxes. If they were, they wouldn't be so on the skin. To make everything easier, the cream rouge has a finishing cream basis, so that it slips on smoothly and evenly. The range of shades in these rouges is high, wide, and handsome, and their maker has a way of guiding the sometimes wavering eye (Continued on page 72a)



Join the Dorothy Gray Summer charm school

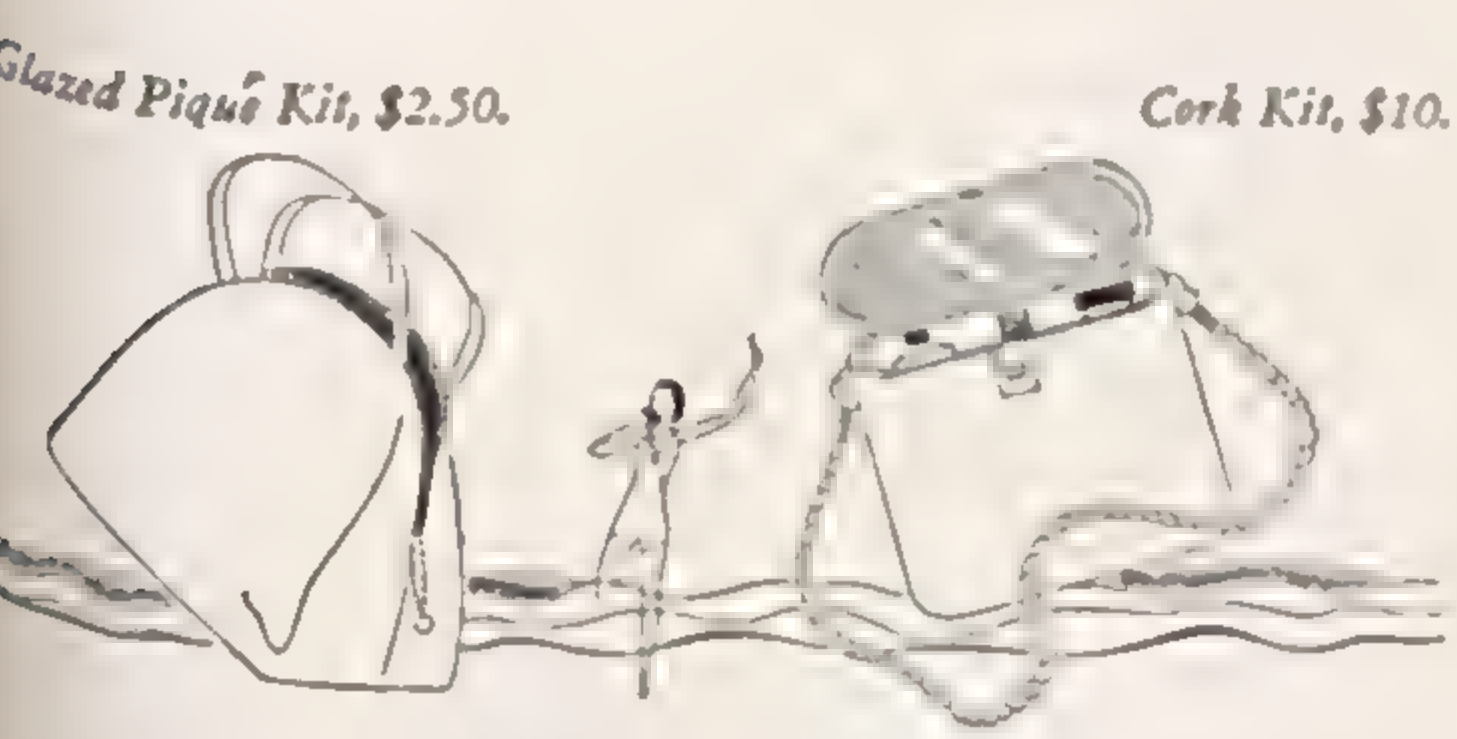
● Dorothy Gray sends you off to the sea or the mountains with a few simple beauty lessons... easy to remember... easy to do. If you follow them, you will be lovely all Summer long. And what is equally important... you'll pay no after-summer penalties.



Dorothy Gray Sunburn Cream, \$1.

REGULATE YOUR TAN!

Stay lily-fair or get copper-brown... just as you please. With *Dorothy Gray Sunburn Cream*, you can regulate your tan. If you want a light tan... or no tan... use lots of the cream. If you want a deep tan... use just a little. Dorothy Gray, and nobody else, makes this delightful, non-greasy cream that filters out the burning rays... sun-tested by smart women for five years. It prevents redness, soreness, and peeling. Nicely scented. \$1.



Glazed Piqué Kit, \$2.50.

Cork Kit, \$10.

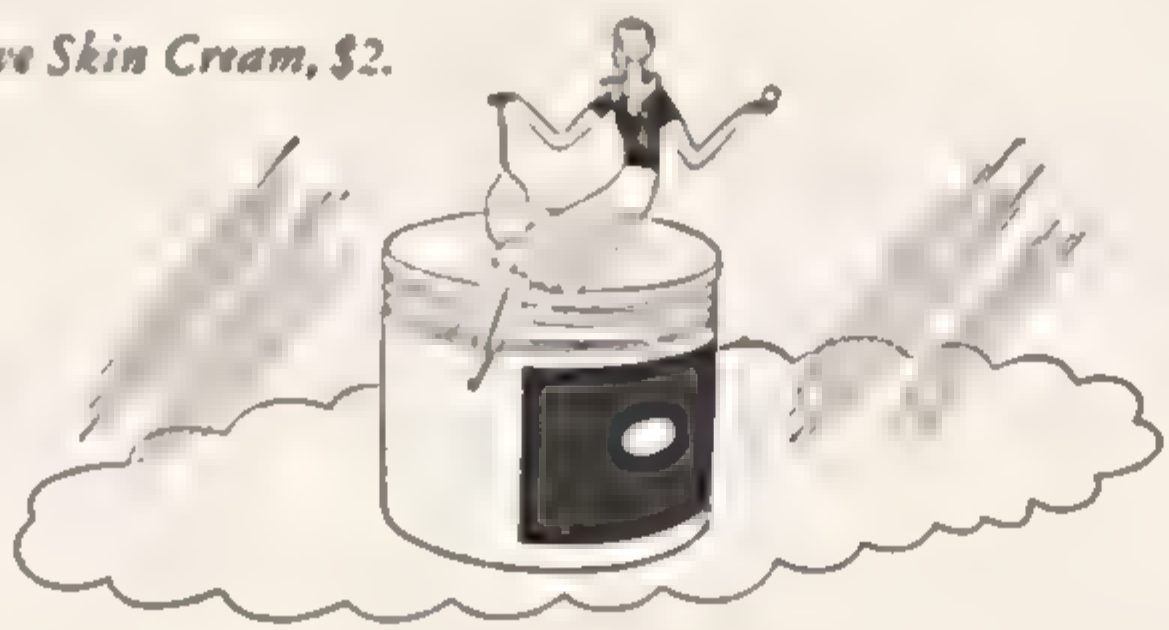
SMART BEACH ADDITIONS

Dorothy Gray has two beach kits which enable you to go down to the sea in shipshape fashion. There's plenty of room in each for your cosmetics, make-up, dark glasses, and comb. One is a cork case, and contains *Sunburn Cream*, *Talcum*, *Lipstick*, tube of *Sensitive Skin Cream*, and a big mirror in the lid, \$10. The other is a glazed white piqué bag, and contains *Sunburn Cream* and a tube of *Sensitive Skin Cream*, \$2.50.

FOR "TOUCHY" SKINS

If your skin rebels at too-rich creams in Summer, or if it gets sunburned, dry, and sensitive... use *Dorothy Gray Sensitive Skin Cream*. Delightfully soothing and softening. \$2.

Sensitive Skin Cream, \$2.



MAKE-UP MATHEMATICS

Do you know the rule for smart *natural* make-up? The make-up that goes so beautifully in beach and country settings? The principle is this: Accent your interesting features... the eyes and lips. Choose make-up by your *skin-*



Lipstick, \$1.

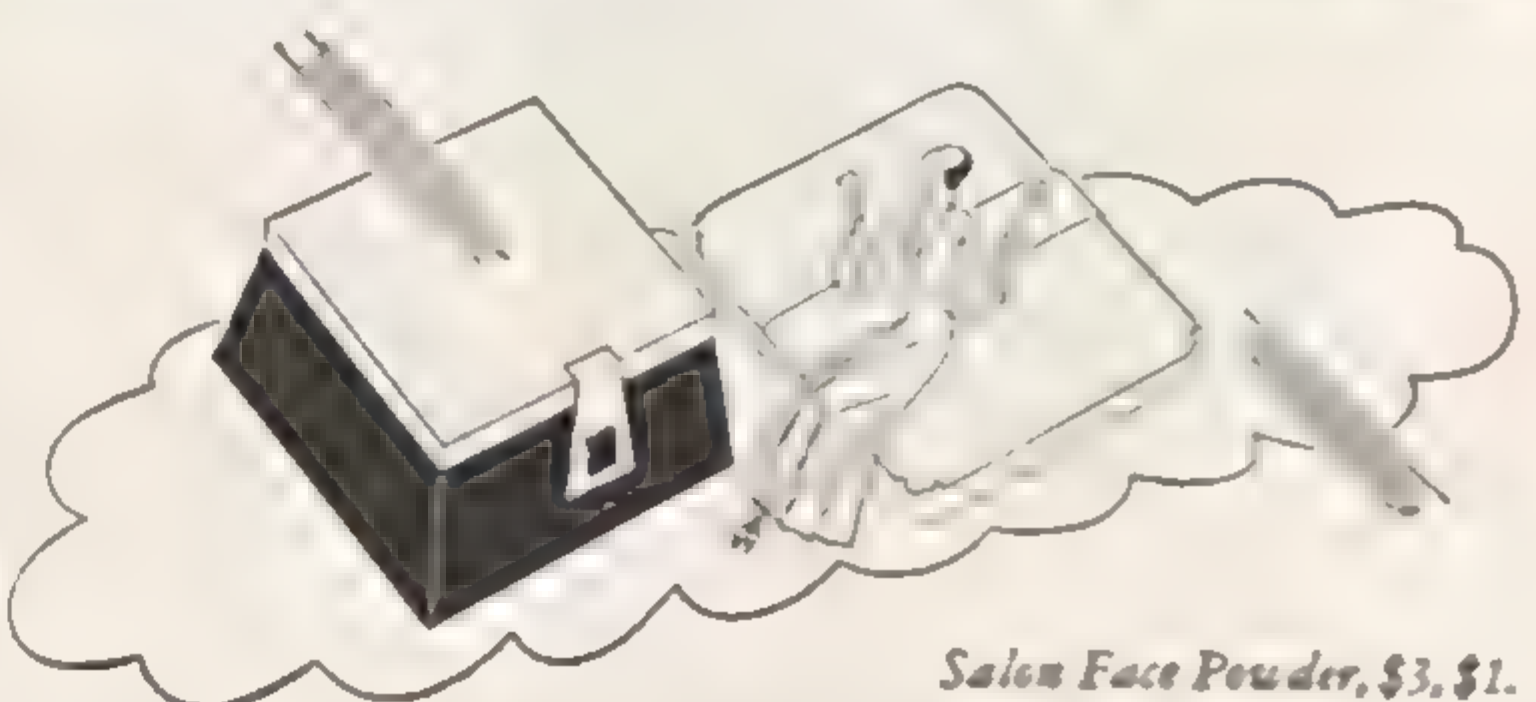
Cream Rouge, \$2.

tone... not by your hair or your clothes. Powder should *exactly* match your skin. Rouge and lipstick should be the red, *intensified*, of your cheeks and lips... and both rouge and lipstick should be the *same red*. Now, to make it so simple that you can't go wrong, Dorothy Gray has grouped all her make-up preparations according to skin-tones. All you have to do is choose the powder that exactly matches your skin, and use the Dorothy Gray *matched* rouge and lip-



Eye-shadow, \$1.50.

stick... matched in color and matched in name. And when you use eye-shadow, choose the shade that accentuates the color of your eyes.



Salon Face Powder, \$3, \$1.

THE THINGS YOU NEED!

Dorothy Gray Make-up Foundation Cream, to make your cosmetics go on smoothly and cling. In *White, Natural, Rachel*, \$1. *Dorothy Gray Rouge and Lipstick*... matched in color... matched in name. The famous *Cream Rouge* made on a softening, emollient base that blends so naturally, \$2. *Lipstick*, softening to the lips and in clear, true colors... non-fading, indelible, \$1. *Dorothy Gray Salon Face Powder*, in exact skin-tone shades, \$3, \$1. *Dorothy Gray Eye-shadow* in six sophisticated shades, \$1.50.



NEW FREE LEAFLET

"How to Use the New Make-up," with complexion analysis and make-up chart, in lovely, natural colors. Get one wherever Dorothy Gray preparations are sold... at all smart shops and better drug stores. Dorothy Gray, 683 Fifth Avenue, New York.

© 1934 D. G. Co., Ltd.

Dorothy Gray

ON HER DRESSING-TABLE

(CONTINUED FROM PAGE 66)



Approved way to permanently destroy hair

So simple... So quick... And not a trace of hair remains, nor any dark shadow, when you use ZIP. It is the only Epilator available today for actually destroying hair growths by removing the cause. Each treatment makes the growth weaker until destroyed completely. ZIP is free of caustics; so pleasant, it can be used just as safely on the face as on the arms, legs and

underarms. Moreover, it has been repeatedly recommended by screen stars and Beauty Specialists. The new ZIP Kit is indeed the greatest offer I've ever made. This attractive outfit gives you the preparations just as I use them at my Fifth Avenue Salon, and you can now take complete ZIP treatments at the unheard-of price of a few cents, right in your own home.

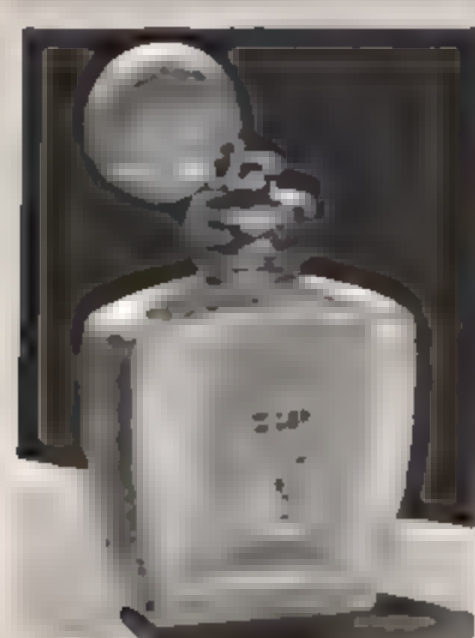
And if you prefer a cream depilatory

ZIP By far, the most popular cream depilatory today is ZIP. It is so white and creamy, as delightful as **DEPILATORY CREAM** your choicest cold cream. You simply spread it over the surface from which the hair is to be removed, rinse off with water, and then admire your beautiful hair-free skin. If you have been using less improved methods, you will marvel at this modern, *perfumed* cream. And the giant tube gives you twice the quantity you formerly obtained when buying your depilatory—and at a surprisingly low price.

During the bathing season, treatment prices at my Salon are reduced

Madame Berthé
SPECIALIST

562 Fifth Avenue
Private Entrance 46th St.
New York City



PATENT PENDING

ZIP Spray Deodorant

The quickest and easiest way to apply liquid deodorant. New formula. Beautiful atomizer bottle. ZIP Spray Deodorant checks perspiration, 50c.

ZIP Cream Deodorant

At last, a physician's prescription for eliminating odors. This delightful cream, applied with finger tips, acts immediately. Fascinating carved wood container, 35c, 50c. All good stores or by mail.



PATENT PENDING

Furthermore, a special course of treatments has been worked out around this. You go to the salon for a treatment and at the end you are given your jar of Nurimor with explicit directions as to its usage. Then, the next week, having done everything you were told in the interim, you go back for another salon siege. Then, after another week, you go back for a consultation and are told how to progress from then on and given a lesson in make-up—all very succinct and complete. There is a price for the course that includes the cream, but, of course, you can buy it separately, if you want. It comes in the new Marie Earle turnout, by the way, with screw-on caps in the freshest, coolest green you ever saw. We have always had such affection for the Marie Earle packages, something like our adoration of the aplomb of Queen Mary's hats, that we were very sceptical about any new business. But, if you can keep from buying the new bottle of Freshener Lotion, for example, with its pink liquid and that apple-green top, just for the sake of its cool look, to say nothing of its distinction, you have more resistance than we have.

• Coty has a new summer series, too—all the lovely bath things done up in a burst of orange-y gold. The talcum, dusting powder, pulverized bath salts (the yellow L'Aimant salts are nice with the gold), toilet-water—you have probably seen them in the shops—bright news for Coty lovers.

• Over on page 66, you see a row of distinguished bottles that hold Helena Rubinstein's summer debutantes, and these bottles are something to write about in themselves. They are a perfect size and shape to grasp in your hand, and they are so good-looking that you like to have them around where people can see them. There is a Sunproof Cream that is a double-action affair, since it both protects and heals. But, we think it is a good deal more than that! It is one of the most satisfactory and flattering powder bases that ever came our way. It's a smooth, creamy liquid with a nice clean smell, and we wouldn't be without it, summer or winter. The other three bottles contain Sunburn Oil, in a special blend for sensitive skins; Water Lily Snow Lotion (lovely name!), a finishing lotion with its own powder sediment, so that you don't need any further powdering for sports occasions; and Herbal Skin Tonic in special strength, for refreshing and exhilarating.

• An efficient, time-saving aid to beauty—qualities that you especially appreciate when you are leading the simple life in summer—is Leila V. Jackson's Penetrating Emollient, which you will find at Wanamaker's. It's a blend of nice-smelling oils, bland and soothing, that cleanses and tones and softens the skin all in one simple operation. It has a soothing way with sunburns, too, and it is put up in a flask-like little bottle that can be readily tucked into your suitcase. One of those simple, satisfactory preparations that makes life easier.

• And now, for bits of news about the

goings on among the hair-dressers. Bernord az Guro has moved up to a very fine penthouse in his building on Madison Avenue, and there you can have your hair hand dried underneath the sun, and you know how good that is for it! It's pleasant up there with the breezes, and you can have lunch sent up and make a day of beautification. If you're tired of your hair the way it is, Guro is a good man to turn to, because he glories in doing new things, and new things that have a way of proving dramatic and becoming.

• Charles Frey is turning out some very handsome hair colouring in his salon down-stairs in the Saint Moritz. He can do you a fine job of honey amber, a colour which he thought up himself when the enthusiasm for platinum began to wane. This hair-dresser, by the way, is one of the old masters for all his youthful appearance. He was the man who first bobbed Irene Castle's hair—and her mother's, too—and he's had a galaxy of stars under his scissors since then. He has his own cosmetics in his shop, among them an Olive Oil Cream soap that goes on like a cream, is washed off like a soap, and leaves your skin feeling spanking clean.

• Martin from Vienna has turned on the cooling system in his shop, and that helps if you're having a mid-summer permanent. The new improved form of the Zotos method is in work there, still allowing you to acquire your wave without any overhead, so to speak, since it is all done without electricity.

• Dumas, in the Savoy-Plaza, is making some of the most satisfactory summer-time coiffures you ever saw. Short hair, crisp and youthful and easy to keep in order, just the kind you want as soon as hot weather comes. He has flowers in little combs that he pins in, both to look gay and to keep a wave in place, or he suggests fresh flowers that he thinks would be especially nice with his coiffures.

• Just as we go to press comes word of the opening of the Perfume Bar in the shop of Robert—the Robert Who Makes You Beautiful, a very grand bar indeed, designed by Joseph Urban Associates, where perfumes are blended to suit your own taste and personality.

• There is a new permanent wave wrinkle on the market, to wit, the "Ripple." It is a method of winding, and it can be used on any one of the standard machines that give the *croquignole* type of wave. Mr. James MacDonald thought up the Ripple and had it patented, and this is how it works. Alternate sections of hair are wound in opposite directions, they when they are combed together, they fall in the most amazingly natural waves. They look as though they had just grown that way and no machine had had anything to do with it. Also, it is the type of permanent that seems to endure for a good, long time. We saw the process at Carey's in the Grand Central Terminal, and other shops are equipped with the service by now. (Continued on page 72a)

ON HER DRESSING-TABLE

(CONTINUED FROM PAGE 72)

• John Hamill, whose salon at the Weylin always seems to be full of smart people, has a new permanent wave—an oil wave that is practically his own brain-child. The solution used is ninety per cent. oil, so there is no chance of its drying your hair; and to make everything doubly sure, the shampoos both before and after the permanent are given with a soapless solution. Your hair comes out soft and shining, as well as being beautifully waved. Mr. Jack has a great personal following and makes a practice of superintending every wave that's given in the place himself.

• Semon, hair-dressing gentleman in West Fifty-Seventh Street, has given a final benediction to his superior permanent waves. It is a lotion that works like a charm in keeping waves smooth and beautiful in between professional ministrations. It is greaseless, yet it has very definite softening powers.

You can prove these to yourself by rubbing a few drops of the lotion into your hands and then seeing how soft and smooth the skin is left. Then, it is quick-drying, but rather than making your hair dry and wispy, it increases its lustre and tractability. Finally, it comes in magnanimous, quart-sized bottles (there are smaller ones, too) that are grand to pack in trunks bound for the country, where you may have to rely upon the deftness of your fingers in whipping your waves into shape during the summer.

• And a final word of advice about life on a permanent wave! If you are ever in doubt, one of the best ways to be sure of a good wave is not only to go to a reliable shop, but to ask by name for one of the nationally recognized methods and machines, which maintain an even standard of excellence throughout machinery and equipment.

SIX CHARACTERS IN SEARCH OF BEAUTY

(CONTINUED FROM PAGE 70)

to the perfect shade. She says there are three classifications of reds—the clear reds, the reds with yellow, the reds with blue. Any one who looks in a mirror, with no make-up on the face and in a clear light, can tell what classification her natural colour falls within. Then, all the rouges in the series are grouped under these headings. We leave Mrs. Graeme a willing victim in these masterly hands.

5. The cosmetic sins of Mrs. Whittlesey-Knowles are those of omission, rather than commission, and can be readily remedied, provided we can get her to put her mind on it. To begin with, she must take the time for some facial treatments so she can get her skin back where it is worth protecting from the elements. You see, her skin cells must be built up, after being continually broken down by exposure. You know what would happen to your hands if you went around without gloves all your life. Well, that is practically what has happened to Mrs. Whittlesey-Knowles' face, dashing about in all weather, with no protection for it.

For her, then, the treatment known as the hormone heat masque, since by means of the heat-waves, the cream can penetrate beneath the outer surface of the skin hardened by the weather. For her cleansing at home, a rich type of cream, since she needs every bit of softening she can get, and daily applications of the hormone cream. These should stay on overnight, but, if she fusses at going to bed with cream on, it can stay on during her tub and dressing. She must put some around the eyes at night, though, to ward off the little wrinkles. And, from now on and for evermore, an application of sun- and wind-proof cream to protect her skin from further beating. If Mrs. Whittlesey-Knowles gets off pretty simply, it is because the wise specialist who prescribes for her knows just how much she will do conscientiously without getting fed up with the whole business.

6. What Mrs. Hicks must do is to give this super-dry skin of hers an intensive cure. She may not realize it, but she is a hapless victim of acidity—the result of the commingling of all the rich food and drink within herself. And, the first thing she must do is wash all this acidity out of her system by drinking water, water, water. The next thing is to put herself in the hands of the specialist who wages successful warfare on dry skin. She will go to the salon every other day for a first course of treatments, after which her skin will be so improved that she can carry on by herself. In these salon sieges, she will have a marvellous masque made of beneficent oils into which fresh eggs are beaten.

When she does her home work, she will learn to clean her face properly and thoroughly. Nothing promotes dry skin faster than insufficient cleansing. She will do this in two steps, cream first, always applying and removing with an upward movement; then, a very light tonic, patted on with a special pater. No water for this skin unless it is rain-water, or equally soft. New York water is hard. At night, a muscle oil that seeps in, and over it a rich orange skin food, patted in with a new cream pater. She needs both of these patters, if she's going to do it seriously. For make-up, a very special protective *crème*, that is mixed with skin tonic, so it can't look dry on the skin. Cream rouge always, to look soft and natural, and cream eye-shadow, so the lids won't look dry. Banished the dryness—up goes Mrs. Hicks' percentage.

• If your beauty problems are similar to those of any of the six beauty-questioning characters, Vogue will be delighted to send you the names of the beauty specialists who have supplied these answers, the names of the preparations, and the prices. Or if you have a problem still different from these six, Vogue will be glad to answer that, also. Address Vogue's Beauty Editor, and please send a stamped self-addressed envelope.



by PEGGY SAGE

Ballroom, beach and street
Acknowledge the sway of the
Peggy Sage idea of enlivening
the feminine toe-nail to match the
feminine finger-tip.

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- Liquid Polish \$1.00
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Contains oil to keep nails
and cuticle soft and smooth
- "Set of Two" with Polish and
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- Cuticle Remover 75c Hand Lotion \$1.00
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THE BIG SPLASH!

New



GONE DOWN for the third time is the grubby old custom of grabbing up any bath towel and trekking to the beach with it. There's a new nicety about such things now, some towels being born to private life indoors, while others are loomed by Cannon to go down to the sea in style. When you choose your new suit, don't forget matching towels, big and little. You'll probably find them all in the same department. Cannon towels are saltwater-and-sun fadeless—quick to dry every cold little water drop—and of a soothing softness that considers your sunbath.

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Perfect Harmony, in Six Parts. . . . Reading from left to right: **NO. 1 GIRL** wears a streamline swimmer by Jantzen, of Bemberg and Lastex (about \$8.95). "Annapolis" towel, \$2, and bordered beach towel, \$4.50. • **NO. 2** wears a play suit of Beau Tie Foulard by Marshall Field (about \$12.50). Neat new "Melodie" 1

• **NO. 3** wears a confetti-dot dressmaker model, from Beau Jardin & Cie. (about \$10.95). "Havana" towel, 59c. Special beach towel, \$1. • **NO. 4** has a U. S. Krepe-Tex suit (about \$3.50), and "Hamilton" towel, \$1.50. • **NO. 5** wears a

Saony suit, halter-neck shirt and shorts (about \$12.95). "Juarez" towel, 39c, and new beach towel, \$2.50. • **NO. 6** wears a low front rib knit suit by B. V. D. (about \$10). "Monticello" towel, \$2, and bright-striped beach towel, \$1.50.

ath towel: 29c up —many brilliant beach towels at \$1 each



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MOST CHARMING CHILDREN**
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MASTER SIX
TOWN SEDAN

Chevrolet

FOR 1934

A GENERAL MOTORS VALUE

BLÉRANCOURT

(CONTINUED FROM PAGE 53)

noted artists of the day as Jean-Baptiste Le Paon and Pierre-Alexandre Wille *le fils*. Here one may also review the battle scenes of the conflict on land, as well as sea. Four-masted schooners, French generals in three-cornered hats, lords dying on the field of battle—all these are shown in a series of vivid contemporary pictures of the late eighteenth century.

For those who wish to round out their impressions more thoroughly, there are autographed letters and treaties of trade, war, and peace. These vie with medals and plaques. Just around the corner, also revealed in painting, sculpture, and text, is an assemblage from the recent World War, showing the bond, rekindled by the spirit of Lafayette, which once more drew France and America together. Thus it is possible to compare in a few hours the methods of history from one century to another, and to note the comparisons and differences between the War of Independence and the World War.

Were all this revealed coldly in some section of a vast museum, it might lose its charm and its sentimental value. But, by keeping it at Blérancourt, the friends of Blérancourt feel that they have placed it in an ideal setting. It was on the Château grounds that the victory of the Battle of Yorktown was celebrated by a large fête in 1781. It was during the World War that the group of ten women, known as The American Committee for Devastated France, under the leadership of Miss Anne Morgan and Mrs. Anne Murray Dike, made their headquarters in the shell-shocked remains of the Château. It was there that they carried on their rehabilitation work after the Armistice was signed. And it was in 1927 that another great fête took place at Blérancourt—the official opening of the Musée by the newly formed Franco-American society, Les Amis du Musée de Blérancourt.

This season, the annual meeting will have many of the elements of another fête. Tardieu, who officially opened the Musée in 1927, is expected to be present and will undoubtedly pay tribute to General John J. Pershing, who also spoke there in 1927 and is now a member of the American Lafayette Centenary Exhibition. There have also been acceptances from many members of the French Conseil d'Administration of Les Amis du Musée de Blérancourt, such as Monsieur Deloche de Moyelle, President; Comte de Bertier de Sauvigny, and Général Féraud, Vice-Presidents; Monsieur Charles Rogez, who assists Miss Morgan in the duties of Treasurer; Monsieur Paul Crestin, the Secretary of the As-

sociation; and such members of the administrative board as the Marquise de L'Aigle, the Baronne de Langlade, the Vicomte Emmery, Mr. J. Ridgely Carter, and Monsieur Bernard Fay. The Committee on American Relations, consisting of Miss Anne Morgan, Mrs. Arthur Ellis Hamm, and myself, as many other American members, will be present.

Les Amis du Musée de Blérancourt, under the chairmanship of Miss Anne Morgan, cooperated not only with the French Exposition to be held in Paris from June through October, but with the American Lafayette Centenary Exhibition in New York, as well. One of the interesting features of the Assemblée Générale at Blérancourt, this season, should be a report of the viewpoints exchanged by the many prominent members of the American Committee who cooperated with the friends of Blérancourt, which numbers the French and American ambassadors as its honorary chairmen, and includes such outstanding international names as Mrs. James P. Andrews, President of the National Society of the Colonial Dames of America; Major John V. Bouvier, junior, President-General of The General Society of Sons of the Revolution; Count René de Chambrun; and Monsieur Jean Tillier, President of the Federation de l'Alliance Française.

It is our aim to enhance Blérancourt from year to year. That is why, in 1932, we added a modern *Logis* on the grounds. Here, members of the society and their friends may spend the night, and all visitors to Blérancourt may stop for luncheon, tea, and dinner. When the members asked me to decorate the *Logis*, I tried to give it all up-to-date conveniences and still have it harmonize admirably with the Old-World atmosphere of the surroundings. I hope I have succeeded. There are umbrella-tables set on the lawn and others on the veranda. Here, one may sit and imbibe the charm of the setting of the Château and rest after a tour through the Musée. Here, one may find repose before the drive to Paris, so peaceful are the grounds, so fragrant the rose-gardens.

Since the days of the World War, Miss Morgan and I have lived and worked at Blérancourt. We became so attached to it that ever since we have looked upon it as our cherished responsibility. Every year, we go to Blérancourt. And we hope to greet those who find the time, during the forthcoming season when French and Americans alike are celebrating the Lafayette Centennial, to pay a pilgrimage to Blérancourt.

ANSWERS TO CORRESPONDENTS

ANY reader can obtain from Vogue Information Service answers to questions on social conventions and matters of etiquette; on costume and fashion; on household decoration; on shops and wholesale houses dealing in merchandise of interest to Vogue readers; and on other subjects within the scope of this magazine.

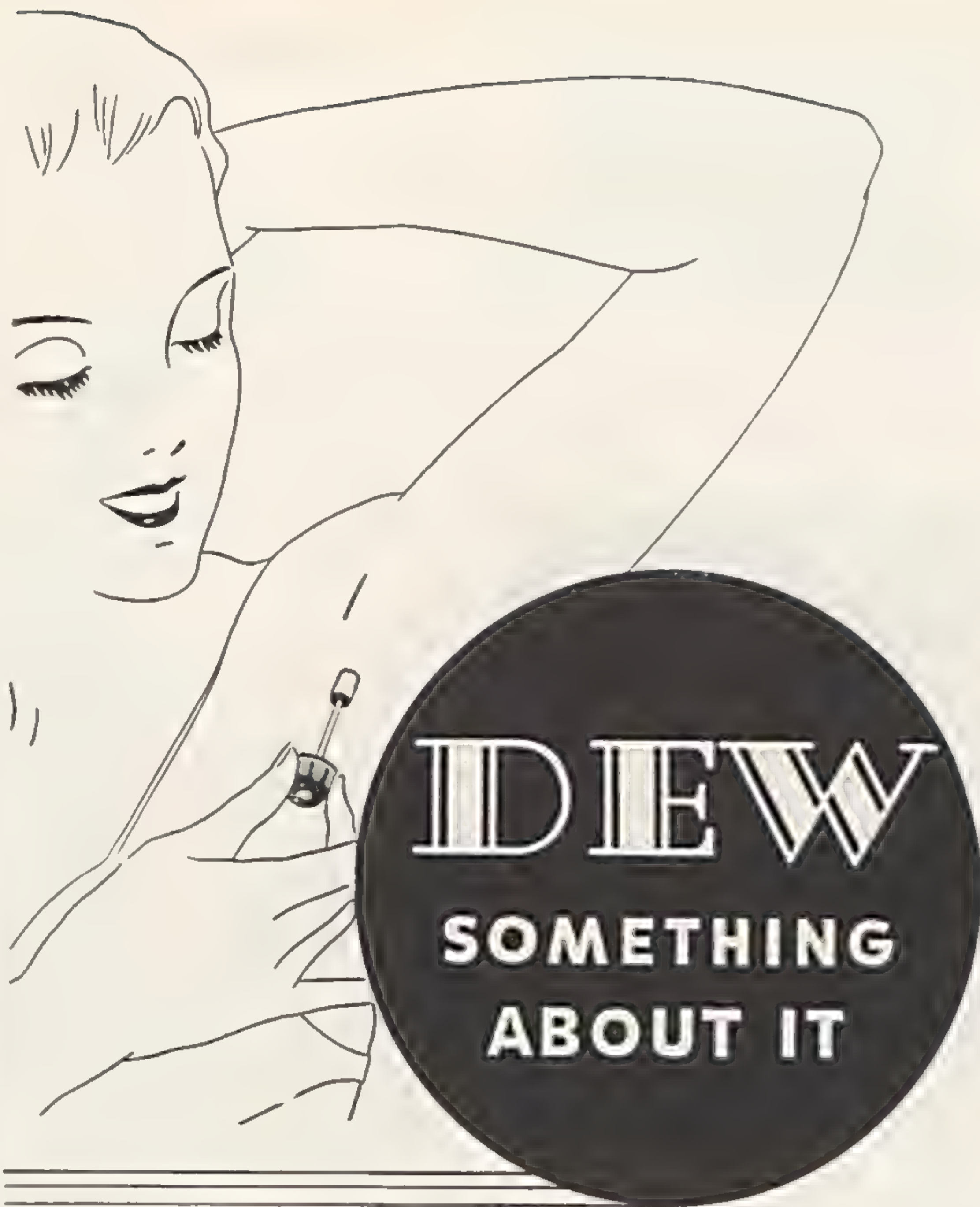
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(1) The name and address must be legibly written or printed at the be-

ginning or at the end of every letter.

(2) In order to answer all inquiries promptly, Vogue suggests that as few questions as possible be asked in any one letter; a reply may be delayed because of the totally unrelated questions contained in a letter, any one of which may require a considerable amount of research to answer adequately.

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HIGH SPOTS AND LOW MUSIC

(CONTINUED FROM PAGE 43)

enshrouded you away down below are but an unpleasant memory. The Saint Regis roof is a favourite of mine. Towards eight-thirty in the evening, you step out on the balcony and lean over the iron balustrade, looking dizzily down on the streets below. The lights are going on, weaving patterns amongst the quiet trees of Central Park and scintillating up the skyscrapers until they merge with the firmament. Indoors, I marvel at the lavish semi-Oriental decoration and love, amongst other things, to watch the débutantes. I must say that I laughed the first time I saw one of them dancing, her forehead glued to her partner's cheek, her elbow strained into the most uncomfortable pose, whilst the remainder of her anatomy was gracefully following the boy's bewildering steps from a distance. Why go into such painful contortions? On the other hand, what poise, what a polished and finished personality these American girls have! Next to them, a European girl of eighteen seems but a sketched promise of something that is going to be.

The other night at the Waldorf-Astoria, in the most elaborately decorated room of the roof-garden, I noticed by the becoming light of thousands of faked twinkling stars how attractive the crowd was—so many well-dressed and well-groomed women were dancing. In spite of certain prerogatives, how cosmopolitan and at the same time individual real elegance

is! It is among the less wealthy that the difference is apparent. A girl who in Paris creates her own original model at a small dressmaker's would here be contented with a copy of a Lanvin dress in cheap material, with huge sequins and seams that come apart.

It was fun watching. From the latticework covering the ceiling and from the high open windows drifted the coolest of summer breezes, and I again remembered that when a place is hot and crowded in Europe, it remains so, the only attempt at ventilation being a faint draft that just succeeds in blowing the menu off your table. Here, you know definitely that you are getting the very best of its kind, and that the orchestras in Europe, even the best, can give you but a poor interpretation of the perfect dance music. Just as a Viennese waltz played anywhere else but in Vienna is unwaltzable—so it is only here, where it has been composed, that jazz is executed as it should be. So long to me only a name on gramophone records played again and again, Paul Whiteman and his prodigious orchestra at the Biltmore now become a living reality. It would be fun to listen to him every night in that tremendous blue room suggestive of some fairy-tale garden, with boxwood-trees and high white shutters.

Many evenings have I spent in Paris, sitting on a worn leather sofa in a hideous pre-War Louis-Seize *décor* to which one did not pay the slightest attention and which will probably be

the same twenty years hence. Much more stress is laid here on the decoration. Every spring, the restaurants blossom forth transformed beyond recognition, like the Marguéry garden and Chatham Walk, for examples. The Coq Rouge is especially smart in its new spring outfit. You have the impression of being outdoors, in a heaven-blue room with awnings fluttering in the conditioned air, and you achieve the impossible by feeling cool, and enjoy excellent food, besides seeing just everybody.

But there are still more of New York's gaieties to be explored. They tell me that the Ritz (what is a metropolis without a Ritz?) has a Japanese garden in the court, and that the Madison roof is following that splendid London invention—the snack bar. There is a hot and cold buffet, it seems, all ready so that you can eat simply and quickly before going to the theatre, instead of marching through a six-course dinner.

One becomes a New Yorker before one knows it. From the first, knowing I was going to live here, I refused to see New York as the kind of tourist that starts his day at the Morgan Library with a very special letter of introduction, then discovers Woolworth at Fortieth Street, and ends up at Harlem, and . . . last week I caught myself asking a German boy, with indulgent patronage in my voice, "How do you like living in New York?"

ELENA MUMM THORNTON

TIPS ON THE SHOP MARKET

(CONTINUED FROM PAGE 57)

like one of Chanel's own corduroys, that fits superbly, with its surplice front and back. (At about \$9.)

- When I want news and entertainment to vary my Shop-Hounding life, all I need to do is to drop into the salon of Emma Maloof, at 444 Madison Avenue. On my latest visit, she knew I was footsore and weary, so she started showing cool hostess gowns and cocktail frocks. She is a canny woman and knows her public as a Hollywood star does. I am going to enumerate some of the things she paraded for my delight. One, of chiffon, with purple and green balls thrown haphazardly on a white ground, had ruffles floating away in a billowy swirl. Under this glorified sort of coat is a slip of white chiffon that is really a beautiful, classic evening gown. (This costs about \$49.) Miss Maloof has done a whole series of this type—each one lovelier than the last. My favourite—if I have a favourite—was inspired by an old scarf in a beautiful red, white, and black print, picked up in the byways she knows about. The scarf is cut to form a deep collar (covering the décolletage), and a peacock-like train eddies and twists as you move. (At about \$59.) This is a two-way idea that is more than practical—it is irresistible.

- Last-minute needs are frantic ones. Even you, composed lady, have found yourself at eleven faced with a lunch at one and nothing really amusing to

wear. If this dilemma recurs, fly to Wilma, at 132 West Fifty-Seventh Street. She'll understand, and she'll act. The other day, I went to her on a hurry call and walked out in a black seersucker dress, trimly tailored, with a short jacket plaided in red. The lunch was superb. And, for all that, I didn't yield more than about \$35.

- "Watch what happens," said Jessie Franklin Turner (23 East Sixty-Seventh Street) as one of her models passed in a casually comfortable pair of white pyjamas. I watched, amazed, as the belt was unbuttoned in front and the loose fold on each hip (to give a Dutch-boy appearance) revealed itself as a placket. Neat? I thought so. Miss Turner, being a luxurious person, makes these pyjamas of softest angora, with a heavy crocheted plastron inlaid on the chest. For those raw, cold days at the seashore (that the weather man doesn't foretell and your hostess ignores in her invitation), nothing could be quite so keen. (The price is about \$145.) She has, also, a cape that stands to ordinary capes as ospreys stand to sparrows. Rodier wove the dark green woollen especially on a circular loom, so there are no seams. This swings about you in more than D'Artagnan glory and swathes you from collar-bone to instep. A note of true distinction is given at the two corners, where panels of Russian fabric in greens and white, and of an indefinitely modern design, are

appliquéd to add the final filip. (At about \$75.) These and the like are mere side-lights to her famous negligés and tea-gowns—but, like all of Miss Turner's life-works, are dateless and flawless.

- In my Shop-Hounding, I have found something. A girdle and brassière in two parts that, when you put them on, mould themselves together into a coordinating whole. One size brassière is made in three styles—to take care of differently built uppers. The beauty of the whole plan is that if you select, for instance, one of finest batiste with a lace top, you can have several tops and always be crisp and cool. The whole business costs about \$10, with extra brassières at about \$3.50 each. These are called Lyra Detachables, and you'll be surprised at their almost magic qualities. You'll find them at Lord and Taylor.

- Saks-Fifth Avenue has a useful and amusing dog gadget—a sponge-rubber mat that is guaranteed anti-skid to even the most elusive dinner dish. The white background is dressed up on one side by the most tantalizingly dismal swamp tree that Shop-Hound has ever had the privilege of sniffing, and facing it—to make it all too lovely—is a red fire-plug—almost more than I could bear. (About \$2.)

- As a child, I used to steal the family catboat (Continued on page 79)

HERE'S THE WAY TO BANISH "Razor Stubble"



AFTER REMOVING
ARM AND LEG HAIR



*A Discovery that Not Only
Removes Hair Instantly, But
Completely Solves the Stiff
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NOW one can actually *get rid* of arm and leg hair. Can, once and for all, banish the coarsened re-growth, the bristly stubble that follow the razor.

This is due to a new scientific discovery by one of the leading cosmetic laboratories of the world. A way that solves the arm and leg hair problem as women have always hoped it would be solved.

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It is an exquisite toilet accessory, resembling a superior beauty cream in texture.

You simply spread it on where hair is to be removed. Then rinse off with water.

That is all. Every vestige of hair is gone—gone so completely that, even by running your hand across the skin, you cannot feel the slightest trace of stubble. For this amazing creation *definitely ends after-razor "stubble"*.

When re-growth finally does come, it is utterly unlike the re-growth following the razor and old ways. You can feel the

difference. No sharp stubble. No coarsened growth.

The skin, too, is left soft as a child's. No skin roughness, no enlarged pores. You feel freer than probably ever before in your life of annoying hair growth.

Where to Obtain

It is called NEET—and is on sale at all drug and department stores and beauty parlors. Costs only a few cents.

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NATIVE CUSTOMS OF HOLLYWOOD

(CONTINUED FROM PAGE 60)

cheese, or even a sweep of chili (details unknown to the plodding sandwich *ordinaire*), but the valiant who ferrets out the shrine where—ere the mounting tower of principal parts is sealed by its topmost half of toasted bun, lastly dusted o'er with a powdering of chopped walnuts—wins.

The joys of the hunt, then, are the joys of Hollywood; and there's no limit to the nature of them. The first person to find a plain-looking waitress

wins second prize, the first person to discover a homely hat-check girl gets first prize. Our pilgrim was going to award a super-special prize to the hunter who saw a middling-looking cigarette girl, but there isn't one in all Hollywood. She has consolation prizes for those who are able to point out a less than radiantly pretty cashier. When you go to Hollywood, and on through California, you'll be inspired to think up hunts, too.

LOOK OUT BEFORE YOU COME OUT

(CONTINUED FROM PAGE 29)

• **CASHING IN ON CURVES**—Whether Mae West made curves popular or curves made Mae West popular is something not for me to decide. Whatever the reason, which is relatively unimportant, curves are in and out. When will some girls learn that the attenuated *débutante*, as a type, is now out of style? You, of course, are luckily free from any need for change as far as your figure goes. But your friends—unless they are thin by nature and not as a derivative of the *débutante* slouch of other days and the Hollywood diet of the past year—they had better let Nature take its course and leave tea and toast to their mothers. Whenever anybody says to me that Mother Nature is best, I say Daughter Nature is still better in some respects. Why? Never mind, but just tell your dear friends it is not necessary for them to zone themselves with steel stays in order to be the belle of the ball. Dancing with battleships has never been popular!

• **EARLY SEASON PRACTICE FOR THE BIG SHOW**—Some of your friends' families (yours again excepted, because you don't need it) should arrange a pre-season campaign for their daughters. You know, baseball teams go South for practice, and theatrical companies open in Baltimore or Boston. They do it in the hope of not being too awful when the big show starts. Such pre-season practice should prove invaluable for *débutantes* who invariably answer "yes" or "no" to a question and then relapse into devastating silence.

You will be doing all the men a favour if you will tell some of the girls that conversation is an art. It improves with practice. We are willing to have them practice on us, but, if we are to get all steamed up, we must have a little intelligence sprinkled in. I can't think of anything that disconcerted me more during the season than when a *débutante* friend of yours (I won't tell you her name), at one of New York's smartest parties, asked me, "Have you ever been farther south than Boston?"

• **HUGGING TO MUSIC**—Will you tell me why more girls don't know how to dance gracefully? Don't tell me it is the fault of the young men. A man leads in dancing, but, in other respects, the woman is in control of the situation. A girl who finds she is dancing with a barbarian can always say, "Let's sit this out."

Now look at some of the pairs on the floor. Far be it from me to say

that all of them are dancing. Some of them are just hugging to music. Although I can't qualify as an expert, I admit that hugging has a place in the modern world, but I don't think that place is on the dance floor. I don't see why a girl has to get herself into grotesque positions to be publicly hugged. Shades of Saint Vitus! Look at that pair there. She doesn't reach to his collar button even on the stilts she is wearing for heels, yet she bends herself all out of shape. Is there anything funnier than a bean-pole bending like a question-mark to rest his cheek on the rouge of a half-pint girl?

• **"BE YOURSELF, MOTHER"**—You girls talk so frankly that I often wonder why some sweet young thing who inherited a lot of common sense from her father doesn't say to her mother, "For goodness sake, Mother, be yourself." The best way for a woman to show off a *débutante* daughter is to show off herself as a mother. I think it encourages young men who are sincere and serious. The other kind really doesn't count. I know you must have caught the mortified look in the eyes of a deb who is watching her too-youthful mother.

The best thing a mother can do is what your own mother does—be your mother and not your sister. Why does a woman so often try to appear the same age as the young men who call on her daughter? I think it gives dignity to a *débutante* when her parents keep to their rôles of parents. You have sense enough to know how comforting it is to have a mother who wants to know where you have been and what you have been doing; but some girls haven't sense enough to know what an advantage that is, nor have their mothers.

You don't want me to think you are perfect? Well, I don't, really. No *débutante* is. But you are much better than many of them. I have a feeling that if you were convinced you looked smarter and were happier and expressed yourself better with your hair parted in the middle and sleeked down over your ears and with a cameo for a brooch, you would do just that. You would do it because it would be in character. But when I see a girl getting herself up in that fashion because she thinks it will fool a young man into believing she loves flowers and books of the last century and old-fashioned things, which she doesn't, I want to scream at her, "Be yourself!" This is a waltz. Shall we dance? No, I really want to. You dance beautifully.

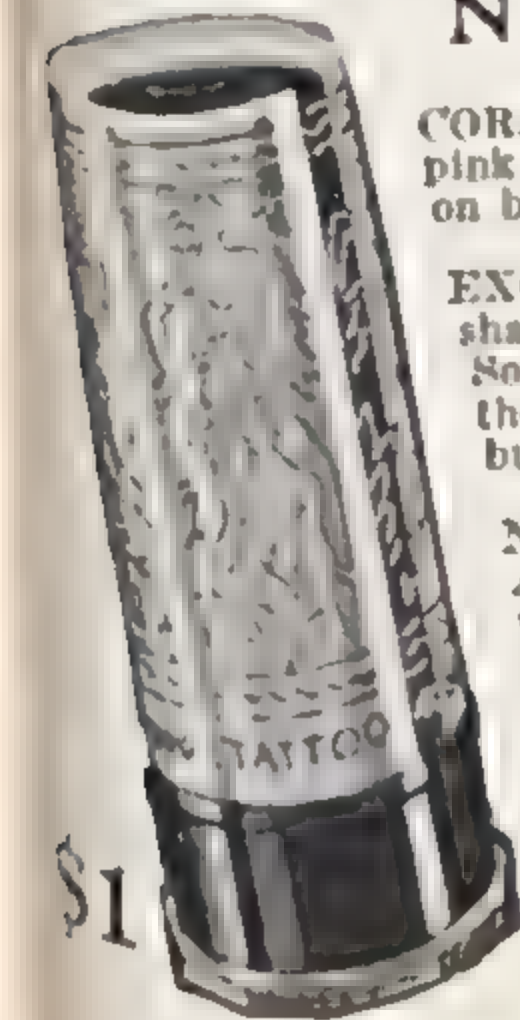
TATTOO
YOUR LIPS
AND CHEEKS

into a symphony of
devastating smartness



Of course, there's smartness in luscious color . . . but there's distinction of a still more exciting kind when lips have tempting color, without pastiness. Pasteless lip color . . . that's TATTOO! Put it on . . . let it set . . . wipe it off. Nothing remains but truly indelible transparent color that's smarter than smart . . . and that stays even and smooth for hours, regardless. Then . . . to complete the illusion, Tattoo your cheeks with the matching shade of TATTOO ROUGE. Select your proper shade of TATTOO by testing all four . . . at the TATTOO Color Selector displayed in leading drug and department stores. TATTOO FOR LIPS is \$1. TATTOO ROUGE (for cheeks and lips) is 75c. Don't be misled by imitators; there is nothing else like TATTOO.

FOUR REALLY STARTLING
NEW SHADES



TATTOO

Put it on . . . rub it off
only the COLOR stays

KNIT THESE YOURSELF



HORST, PARIS

Here is more evidence that hand-knitted sports things have undeniable, distinctive chic. Directions for making the Arabian burnoose—a smart beach cape if there ever was one—and the tailored shorts are obtainable from Vogue (please enclose a stamped envelope) or from Lord and Taylor, New York, or Marshall Field, Chicago. Ederlin Linen Yarn is suggested for both garments

ON KEEPING COOL

(CONTINUED FROM PAGE 21)

You can never eat too many greens or too much fruit—or drink too much water. They make your body a regular cooling system.

Cut down on fried and fatty foods. When you drink, remember that long drinks—tom-collinses, gin rickeys, juleps, wine-and-Seltzer—will be less heating than others.

Jellied dishes are always refreshing: g. madrilènes, salads in aspic, jellied green-turtle soup, and such.

YOUR MIND: Stop thinking of the weather all the time. It's a well-known fact that people who work feel the heat less than people who lie around and gasp all day. Occupy yourself mentally, if not physically. Read, write, study languages, paint, play the piano, sew, mend, clear up your desk, do

anything you like. It won't hurt you.

If, in spite of all this (and assuming that you are in the city) your home becomes intolerable to you, go to an air-cooled movie or restaurant.

Or make your young man take you for dinner in the country in his car. Or on a bus, if he hasn't a car.

Speaking of your men friends, make them wear dinner-coats of that new dark Palm Beach cloth—or double-breasted white ones. If they look cool, you'll feel cool.

Don't get into arguments or lose your temper. Rage heats the blood.

Don't read books full of turgid passion.

Don't read books with small black crowded type. They set up annoyance, and annoyance breeds friction, and friction generates heat.

TO OUR CONTRIBUTORS

Manuscripts must be accompanied by postage for their return if unavailable. Vogue assumes no responsibility for unsolicited contributions except, of course, to accord them courteous attention and ordinary care. Vogue does not accept or pay duty on drawings submitted by foreign artists, unless the drawings are sent at the order of Vogue or by previous arrangement with its New York office

WELCOME AIDS
FOR
Difficult DAYS



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STYLE 1300

Belt by HICKORY

The Silhouette Sanitary Belt by Hickory, by a patented process, is permanently woven to shape on the loom to make it conform perfectly to the figure. Silhouette cannot bind, curl, irritate or slip. You'll find it delightfully soft, lightweight, comfortable and dainty, yet dependably secure. Its easy-stretch, fine quality Lastex wears and wears. Can be boiled, washed and ironed . . . 65c



STYLE 1318

The Hickory Petite—adjustable—narrow boilproof Lastex; Pyralin clasps, no pins—perfectly secure . . . 35c



STYLE 1387

A popular Hickory Shield Button Style—combination satin and boilproof Lastex . . . 50c

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Sanitary Belts

Made in a wide variety of styles . . . 25c to 75c

If your dealer hasn't the Hickory Belt you want, send us his name with your remittance. Please state style and desired size: small, medium or large.

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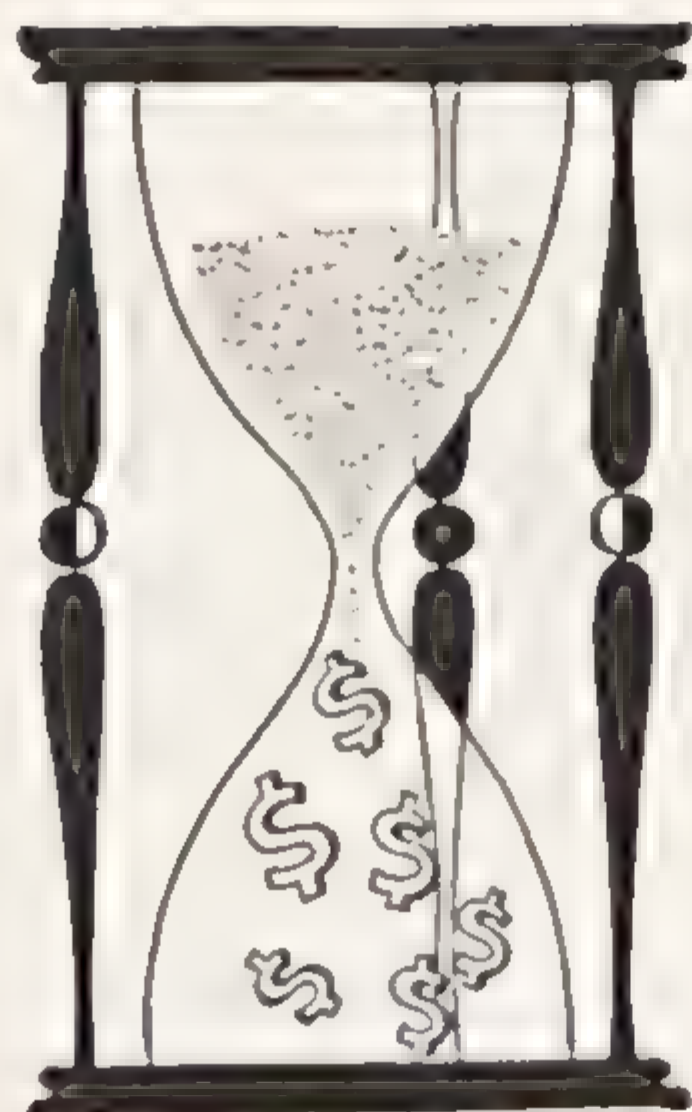


When you buy Arnold Authentics you have many styles to choose from . . . many kinds of fine leathers . . . many combinations of smart colors. But all genuine Authentics are alike in having the exclusive Arnold Glove Grip feature that means so much to your comfort for golf or sports wear in general.

Send for golf booklet: "Getting Out of Trouble." Address: Dept. V-4
M. N. ARNOLD SHOE CO., South Weymouth, Mass.



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Have you some extra time that you'd like to turn into extra revenue? Then why not start a little business of your own? It's an interesting way to fill your extra hours. And it will bring in extra dollars for you—or for your pet charity. VOGUE will tell you how to do it. Just write to—

VOGUE BUSINESS BUREAU

420 Lexington Avenue Graybar Bldg. New York City



NELSON

- The topmost shoe is a white ribbed cotton pump, trimmed with kid, perforations, and a small buckle
- Next, at the left, is a piqué T-strap sandal stitched in three pastel colours—for summer afternoons
- Below this is a brown-and-white two-eyelet buckskin Oxford, with a "port-hole" openwork pattern
- The low-heeled evening sandal at the upper right combines silver and gold kid with unusual chic
- Red and blue suède are used for the beach sandal at the lower right. All five shoes are from Cammeyer

"SALON"

(CONTINUED FROM PAGE 39)

looks like an English manicurist. They talk of London. "London has such dignity" says the hostess. . . . "London gives me the shivers" says the American Girl. "Everybody's dead over here!" she says to the Communist Professor, who brings his brow and pince-nez close to her neck and asks her if she had read his article last month? The girl, the fair startled girl who is in love with the Actor, and hates love, rocks to her feet, stands high on her long legs, and touches his arm: "*Tu viens?*" He brushes her off, but holds her with an accomplished glance. Later he says: "Wait for me. . . . *Chez nous.* . . ." He turns again to the Publisher and talks of his play.

PARIS NIGHT

Notre-Dame is alone and in darkness between the rivers. But in the Place de la Concorde, the obelisk is gold and the lighted fountains are like chandeliers suspended above the ground. The Luxembourg is shadowed, and sad with drifted leaves. But outside the Cafés—past the Bars, across the Boulevards the rasping, haunting voices of the news-vendors call *Paris-Soir!* . . . *Paris-Soir!* . . . *Paris.* . . . *Soir.* . . .

The plump little Journalist prowls from sofa to sofa, from chair to chair, trading story for story, little scandal for little scandal, and smoking and clutching her too-full hand-bag.

The Beautiful Woman must go—to her maid, to her masseuse, to her bed and a darkened room—before she can go out again, still beautiful, among the bright lights and sharp glances of a Party.

The Hostess's child is upstairs with a cold. She says to her English governess: "*Maman* said she would come when they had gone." "They never go till quite late, you know that, Louise." The governess goes on with her letter to her mother in Budleigh Salterton. The child, thirteen years old—half-child, half-woman—scrubs at her nose and tries again at *Ivanhoe*. Sometimes she watches the people come in on Tuesdays. When she is older, she won't have to go, after she has helped Célestine put out the plates of little sandwiches and the *Porto*. On other days, *Maman* herself goes out. In England, Miss says, mothers are always with their children "after tea." She wonders what they do with them? She sees a picture of children coming in out of the English fog—into a room lit by the strange bright English fire-light. Their mother (looking, for instance, like *Maman*,) holds out her hands to them. . . .

"*Maman* promised to come before she goes to dress herself."

"Don't get in such a state, dear," said the governess, sealing the envelope and getting a blue stamp out of her hand-bag.

PART OF THE PARTY

Downstairs, the Hostess asks the young Novelist what his next book will be. He tells her, a little perfunctorily, for with one sloe-like eye he watches the Critic and would like to speak to him, if possible to leave with him.

Outside, a breeze has sprung up and flickers down the Avenue, so that the shadows of the leaves stir on the asphalt pavements.



ANTON BRUEHL

Bedspread into coat—such is the way of much smart candle-wick. Here, this tufted fabric has been used for a three-quarters length mandarin coat that is superb for country wear. You will find this at Best's

TIPS ON THE SHOP MARKET

(CONTINUED FROM PAGE 74)

(to the horror of all the adults) and go blithely out to sea in a vessel I couldn't manage in an unforeseen storm. My parents grew prematurely grey over this, and still shake their heads in wonderment at my being very much alive and kicking. Modern parents can avoid all of this heart-rending uneasiness—and still their candidate for the Presidency can grow up a fit Commander-in-Chief of the Navy. The Captain Kid Sloop (I found it at F. A. O. Schwarz, Fifth Avenue and Fifty-Eighth Street) is the reason. It's a perfect boat—cut down in scale to a seven-foot length and wide enough to thwart a capricious hurricane. If you get one for your offspring, he'll be as proud as Lucifer—until you begin to turn the tables and use it yourself. The price is about \$47.50.

• Revolt among the Juniors is upon us again—a determined and forceful revolt. Word has gone around that life will be easier if their parents buy them a Step-Pup from Lewis and Conger. A Step-Pup is a handsome

puppy to stand on during the tooth-brushing and behind-the-ear scrimmage; it makes those elusive faucets accessible and saves no end of heart-break. It's too bad you are too tall to use this pup—he is really fun. Try it on your young-fry. About \$1.95.

• When you want to go luxurious in a big way, consult Elsie de Wolfe. What that woman knows about gracious living will never get into the archives of this generation—time is just too short. She has evolved, invented, or whatever it is Elsie de Wolfe does—a bed-rest that is the end of all desires. Your maid comes in with coffee and the mail and plants behind you a something that soothes every early-morning and morning-after feeling to rest. It is like this: behind your back is a sort of pillow arrangement, and springing from that is something on which to rest your tired arms. Elsie de Wolfe believes in beauty plus comfort and does all of this bed glorification in a colour to harmonize with your *décor* for about \$16.50.



Straight from Guatemala comes the embroidery on the Laird Schobersandals (left). In bold yellow, red, and green, with black, it's tremendously chic, too, on the accompanying linen bags. Altman has all these

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**Don't miss
July 15
August 1
August 15
VOGUE**

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- Whether you stick to the ancestral acres or crave fresh fields and pastures new—you'll need Vogue. . . . In the July 15 issue, sports snaps show you how to be coolly chic for golf, tennis, swimming, sailing, rowing, and similar pursuits. Shop scouts present the latest clothes, accessories, furniture, and gadgets that every hostess needs but hates to go to town to hunt. An article on the Summer Drinking Bout provides the dozen best—with illustrated recipes. Paris pages picture ladies of high fashion in devastating evening frocks.

- When you change locations—why not go caravanning in the English manner? Iris Tree tells how. Or hoist sail for France—Hungary—Hawaii

—under Vogue's direction? If wings are your meat—watch Hepburn for flying costume tips.

- En route, con the pages of "in-between" and early autumn clothes to get your eye ready for the new modes. You can even choose your fur coat now—from complete information available to insiders before prices rise.

- By the time you've absorbed this mid-July budget, the August Vogues will begin to breeze in, equally decorative and helpful. . . . And when you're back in town at last, you'll cherish a mean advantage over such competitors as have allowed their minds and wardrobes to run to seed—for lack of touch with the fountainhead of chic.

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■ Miss Anne Gould spent much of her early girlhood in the Hawaiian Islands. Her adventurous spirit not only made her an expert surfer, but interested her very practically in conchology—she went to the bottom of the ocean herself, with a native diver, to secure certain rare

shells and corals for her collection, the finest private collection in America. She studied in Paris under two famous French masters and her paintings are exceptionally fine. She is a proficient horsewoman and loves the open country. She always smokes Camel cigarettes.



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Why Miss Anne Gould, daughter of Mr. and Mrs. Jay Gould, prefers Camels

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I see no reason for letting cigarettes make you nervous—Camels never make me edgy or jumpy.

"And I really believe you could smoke Camels forever and ever and not get tired of their fine, smooth flavor."

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